



The Inland Printer



✿ Sales Budget Speeds Up Production

✿ Procrastinating Printers Lose Sales

✿ Pressure-Sensitive Tapes Help Production

✿ All Departments Benefit From Work Simplification

LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

here's a new angle **on speeding straight-matter production**

A new angle . . . a different angle . . .
70° to be precise . . . that's the maga-
zine angle of the Linotype COMET,
the fastest straight-matter machine in
the world.

That steep angle *speeds* matrices into
the assembler. It is one of the "instant-
response" features of the Comet which
enables your operator to set more type
with less fatigue!

For more straight-matter production,
get a Linotype COMET. Your Lino-
type Production Engineer will be glad
to explain all the newly-engineered
features that make the COMET—op-
erated manually or automatically—the
straight-matter machine to own.

**LINOTYPE'S COMET—the fastest selling
linecasting machine in the world!**

MERGENTHALER

• **LINOTYPE** •

LINOTYPE COMPANY

29 Ryerson Street, Brooklyn 5, N. Y.

Agencies: New York, Boston, Chicago, Cleveland, Atlanta,
Dallas, San Francisco, Los Angeles

In Canada: Canadian Linotype, Limited, Toronto, Ontario

Set in Linotype Caledonia and members of the Spartan family



LUDLOW design

96 Point

FINER Education 4

72 Point

LINES for advertising

60 Point

PRESTIGE desired by all

48 Point

BOUGHT by print dealer

42 Point

MODERN designs in type

36 Point

STRIKING New display ad

30 Point

***Flexibility
In Typeface Sizes***

EXHIBITION of rare prints

24 Point

DEMANDS far more production

18 Point

LUDLOW slugs are easy to make up

14 Point

NEW EQUIPMENT for the modern plant

12 Point

AUTO CRASH kills state representative

10 Point

KOREAN POLICY taken up by our senate

8 Point

SUPERINTENDENT praises the Ludlow system

6 Point

Think of it! All the type sizes shown on this page—4 point to 96 point inclusive—are obtainable from a single Ludlow equipment, and this without preliminary typeface manufacture or purchase. This is just another excellent example of the unusual flexibility of Ludlow operation, as all sizes 4 point and larger were produced without machine or mold changes. If desired, for close-fitting lines smaller than 12 point there is an easy mold change. With the Ludlow, the compositor handles "takes" of a variety of type sizes and styles, or all of one size with equal facility.

MULTIPLE forms speed production
4 Point

Ludlow Typograph Company 2032 Clybourn Ave., Chicago 14

Planning to print a booklet?



You owe it to yourself to remember the famous Mead trade-mark whenever you buy printing. For booklets and brochures, for folders and catalogs—for all printing—you'll find a Mead paper that's right in price and quality. There is MEAD BLACK & WHITE ENAMEL—tops for flawless reproduction by letterpress in one or many colors. There's MEAD RICHFOLD ENAMEL—the economy sheet with exceptional folding qualities. There's MEAD PRINTFLEX OFFSET ENAMEL—a brand-new coated paper for sparkling offset lithography.

Mead Papers are made with your needs and your printer's needs in mind and are recommended by America's leading paper merchants.

We'd like you to see convincing evidence of Mead Papers in action. If you have not already seen the new portfolio of Mead Coated Papers for letterpress and lithography, we will be happy to mail you one in exchange for a request on your business letterhead.



THE MEAD CORPORATION "Paper Makers to America"

Sales Offices: The Mead Sales Co., 118 W. First St., Dayton 2 • New York, Chicago, Boston, Philadelphia, Atlanta

This full-page advertisement in *Time* and *Business Week* is seen by your best customers.

MEAD PAPERS mean business...for merchants, merchant-salesmen, printers, lithographers and advertisers. Making Mead Papers—the line and the trade-mark—unforgettable in the minds of those who buy and specify is the job being done through national advertising. Remember...Mead Papers mean business for you! **THE MEAD CORPORATION**, "Paper Makers to America."

MARCH 1954

Vol. 132

No. 6

The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

• A Pittsburgh printing firm has found that it pays to let both production executives and sales force personnel exchange information on what is going on in their respective departments. On page 33, Chester B. Story tells how regular weekly production-sales meetings have made for better understanding and smoother work flow at the William G. Johnston Co. • The smoothest production setup, however, can produce no benefits whatever for the printer who simply keeps putting things off—a common failing—and the article beginning on page 36 deals with that not-so-rare bird, the Procrastinating Printer, and what can happen to his sales curve. • For efficiency in other directions, we have the ninth in the series on Work Simplification, this one dealing with a variety of hints for making all departments of the plant produce more with less effort. • On the subject of selling, we have two special articles. One on page 44, tells how even the smallest printing operation can benefit from simple enclosures sent to customers with their monthly statements; and the other, on page 46, is the story of how a Philadelphia woman built a successful photoengraving business on a solid foundation of planned advertising. • And, judging from experience, almost every reader will be interested in the contest announced on page 55.

Next Month

• The printing industry is sorely lacking in manpower and nobody has been doing much about it. In Dayton, O., an aggressive campaign has been started by the industry in conjunction with the schools. Howard Massman, coordinator of printing education in Dayton, will write about what the printing industry hopes to accomplish. The Society of Typographic Arts will hold its Twenty-Seventh Exhibition of Design in Chicago Printing March 27-May 2, and our April issue will carry the pictures of the award-winning pieces.

Manuscripts

The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

Subscription Rates

For the United States: one year, \$5; two years, \$8. three years, \$10. single copy, 50 cents. For Canada: one year, \$5.50; two years, \$9; three years, \$11; single copy, 55 cents. (Canadian funds should be sent to the Inland Printer, Terminal A, P.O. Box 100, Toronto.) Pan-American: one year, \$6; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$20. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable.

LEADING ARTICLES

	Page
Sales Budget Speeds Up Production—By Chester B. Story	33
Check List Will Help Determine When Equipment Must Be Replaced—By Ernest W. Fair	35
Procrastinating Printers Lose Sales—By Olive A. Ottaway	36
All Printing Departments Benefit From Work Simplification Methods—By Lillian Stemp	38
Evolving Customer Into Account Requires Research and Planning—By Scott L. Wolff, Jr.	41
Pressure-Sensitive Tapes Help Production—By G. G. Nevius	42
Bill Enclosures Promote Business—By P. R. Russell	44
Attracting More Business With Telephone Book Advertisements	46
New Letterhead-Envelope Contest Announced	55

REGULAR FEATURES

	Page		Page
Composing Room	56	Offset	64
Convention Calendar	86	Offset Questions	68
Do You Know	96	Pressroom	58
Graphic Arts in Washington	88	Proofroom	60
Month's News	70	Scanning the Scene	48
New Equipment	62	Slug-Casting Problems	57
New Literature	100	Specimen Review	49

Cover Design by Jerry Montplaisir, Le Nouvelliste (daily newspaper), Three Rivers, Quebec

WAYNE V. HARSHA, Editor

JOSEPH J. O'NEILL, Manager

J. L. Frazier, Consulting Editor James A. Chapman, Asst. Editor L. H. Allen, Eastern Editor

Cecil Hancock, Production Manager M. M. Gross, Circulation Manager

Published at 309 West Jackson Boulevard, Chicago 6, Illinois. Phone: HARRISON 7-7890

Eastern Advertising: William H. Thorn, 522 Fifth Ave., New York City 36. Phone: MU-2-7888

Western Representative: Harry H. Yocherer, 309 W. Jackson, Chicago 6. Phone: HA-7-7890

Pacific Advertising: Don Harway, 1709 W. 8th, Los Angeles 17, Calif. Phone: DU-2-8576

Great Britain: Maclean-Hunter, Limited, Wellington House, 125 Strand, London, W. C. 2

THE INLAND PRINTER is published monthly by the Maclean-Hunter Publishing Corporation, 309 W. Jackson Blvd., Chicago 6, Ill. Horace T. Hunter, President; Philip D. Allen, Vice-President; Ralph K. Davis, Secretary. Copyright 1954, Maclean-Hunter Publishing Corporation

ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Long Prairie, Minn.



Member Associated Business Papers



Member Audit Bureau of Circulations



Designed to help you sell

more fine business stationery on

Neenah fine business papers

How can you stimulate prospective customers to want new and better business stationery? How can you organize their thinking so it will be easy to select the preferred elements of letterhead design?

The answers to these and other printing sales questions can be found in the "Neenah Guide to Preferred Letterheads." This new book is based on a four year nationwide survey that disclosed the letterhead preferences of businessmen.

This book shows basic design elements used in preferred letterheads; monograms, emblems, trademarks, buildings, products and packages in various styles, treatments and layout arrangements.



This book is nationally advertised and consumers—your customers—are urged to get their copies through printers. You can get your free copies from salesmen handling Neenah papers.

NEENAH PAPER COMPANY
Neenah, Wisconsin



Last Longer

Last Longer

Last Longer

ACCURATE DIES

Last Longer...



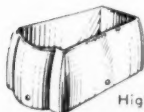
SAME DAY SERVICE

**... NO WONDER! because all
ACCURATE DIES are made
entirely of hardest steel.**

Jackets

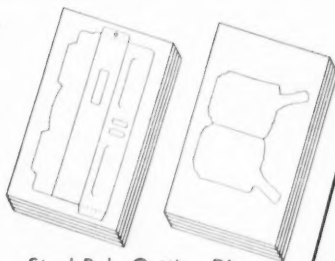


For Platen Press



High Label Dies

For Cylinder Press



Steel Rule Cutting Dies



**OVER
560,000
IMPRESSIONS**

In January of 1949 you people made a twelve up die for us that has turned out far better than our wildest dreams. We have been using this die on a Kluge press and the results are amazing. The die has been on the press twenty-one times, and we have already received over 560,000 impressions on the die.

Actual letter on file

ACCURATE®
STEEL RULE DIE MANUFACTURERS

22-24 West 21st Street, New York 10, N. Y., CHelsea 2-0860-1

Intelligent Service to the Printing Industry for Over 23 Years

**NOW READY! Stocked by 107 paper merchants
in 84 cities . . . available everywhere!**



*71st year...made in centrally
located Appleton, Wis.*

new Fox River

25% Cotton Paper . . .

using Fox River Bond as the only watermark name

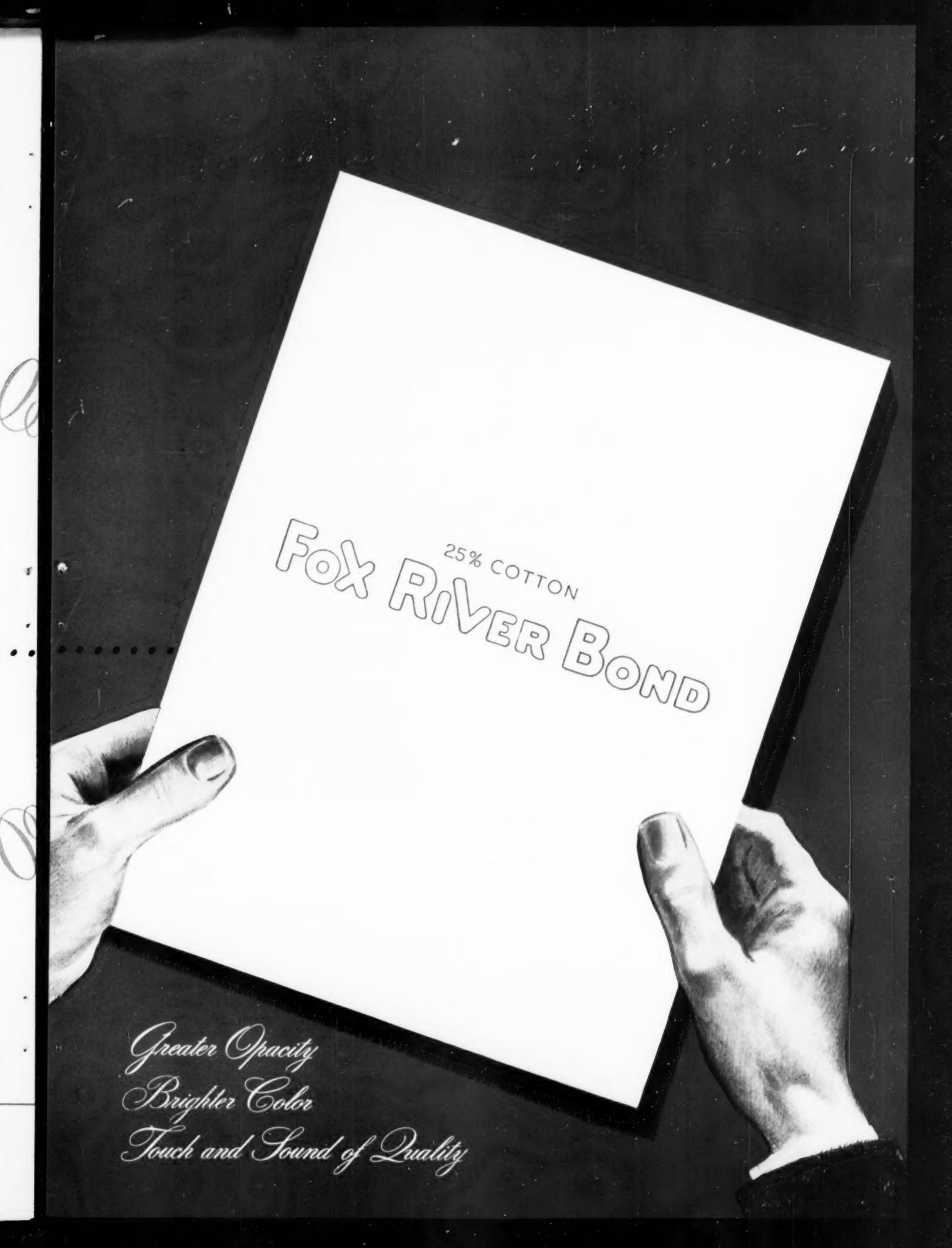


*You'll be proud of your printing when it's on this new 25%
Cotton Fox River Bond . . . and on these companion papers, too:*

**FOX RIVER OPAQUE • FOX RIVER LEDGER
FOX RIVER ONION SKIN • FOX RIVER OPAQUE ONION SKIN**

Test these finer papers on your next job!

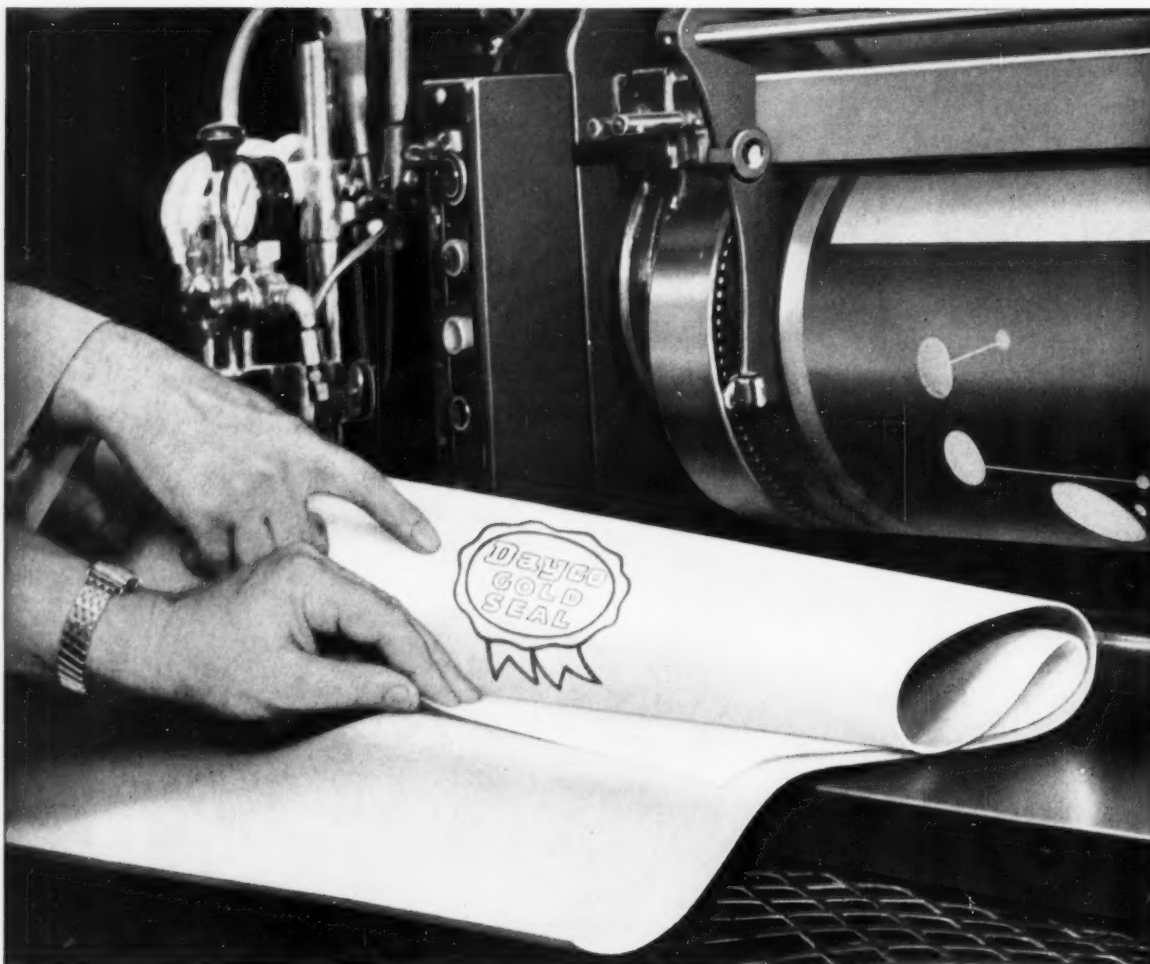
FOX RIVER PAPER CORPORATION, Appleton, Wis.



25% COTTON
Fox River Bond

*Greater Opacity
Brighter Color
Touch and Sound of Quality*

Guarantee of a



**I've got to have
more saleable sheets
per day —**

**I want faithful
reproduction
sheet after sheet**



Sales Managers and Press Foremen agree on DAYCO Gold Seal Blankets

The New Dayco Gold Seal offers sharper, clearer reproductions because of its more resilient surface. No high or low spots — stays uniform throughout. Won't peel or split from the fabric base nor will it swell, emboss or deboss. Dayco Gold Seal long-lasting blankets are your guarantee of superb lithography.

better run for your money

Dayco Gold Seal Offset Blankets

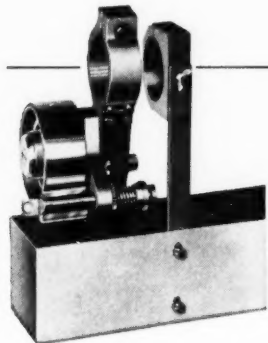
When you've got a particularly tough job in the house — one that demands the ultimate in fine lithography, close color register and meeting a deadline — look to Dayco Gold Seal for the assurance of passing every test with colors flying.

For Dayco Gold Seal is an amazing blanket. Developed by Dayton, the first name in rubber research, the Gold Seal is the last word in perfect reproduction of any kind of copy. Solids, halftones, line drawings or the finest type are transferred with a brilliant sharpness that no ordinary blanket can achieve. Designed specifically for high-speed, long-run printing, the Dayco Gold Seal is the product of intensive laboratory research; test-proved in the pressroom under actual working conditions. You'll find no creep or crawl

in Daycos because all stretch has been reduced to less than 2% for exacting color register. And, length or speed of run has no effect on Dayco offset blankets.

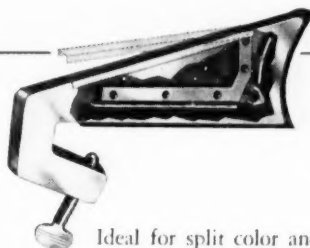
Try a Dayco Gold Seal blanket on any offset press you choose . . . use the inks you've found most difficult to run — quick-set, high-gloss, non-scratch or any other you can name — reproduce on offset, vellum, kromekote, gloss or other coated stock . . . we'll guarantee that Gold Seal will perform beyond all expectations.

No matter what you print, Dayco Gold Seal Blankets are your guarantee of a better run of highest quality at lowest cost. Get complete details today — just mail the coupon below for all the facts!



**The Dayco
Color Separator**

Imagine! Several colors one time through the press — and without cutting your rollers! It's the only mechanical color separator made. Gives splits as narrow as 1/2 inch with no color mixing. Saves roller cost, make-ready, press time with all rollers and inks.



**The Dayco
Fountain Divider**

Ideal for split color and all other fountain uses, completely leak proof, easy to clean. Gives complete control at fountain without strain on ratchet. Easily adjusted, the Dayco Fountain Divider always holds its shape. Fully Guaranteed!

Dayton Rubber

Since 1905

Dayco Rollers . . . for Offset, Letterpress, Gravure, Analin, Coating, Graining, Steel Mills. **Dayco Offset Blankets.**
Dayco Fountain Dividers. Dayco Color Separators.

(C) D.R. 1953

CLIP AND MAIL TODAY

DAYTON RUBBER CO.

Dayco Division, Dept. 151, Dayton 1, Ohio

Tell me more about Dayco Gold Seal Blankets and how they'll improve printing quality and lower costs.

Name

Position

Firm

Address

City State Zone

When you choose...when you use

PRINTING PAPERS

...performance records make the difference!

TODAY you can select St. Regis Papers from the stocks of representative Paper Merchants in major cities. They offer a wide range of *performance-proved* printing papers . . . so that an ideal sheet is available for just about every type of work. Whether it be a house magazine, a folded broadside, a full-color booklet or a simple envelope stuffer . . . ***pick the paper on its record!***

Factual data from well-known printers and

lithographers are the basis on which St. Regis presents each of its grades.

Big and little plants are getting excellent results with St. Regis Printing Papers . . . under conditions similar to those applying to the job you are specifying or estimating or producing. Let the whole industry's experience help you get the best out of printing papers.

Check with the St. Regis Paper Merchant for every *performance-proved* grade you need.



St. Regis papers are manufactured by St. Regis Paper Company, one of America's largest paper manufacturers, with resources ranging from raw materials in its own forest preserves to modern mills and plants and its own world-wide distribution.

•

St. Regis Sales Corporation

Sales Subsidiary of the St. Regis Paper Company
230 Park Avenue, New York 17, N. Y.

RECORD
of the use of
80 lb. CELLUGLOSS ENAMEL
Name of Printer on Request

THE JOB 12 pp. French Fold, Close Register
Folders, 8½" x 11", 4 process colors,
1 gold and 1 varnish
QUANTITY 20,000
FORMS Three 2-color forms run through Miller
No. 41 2-color press
SHEET SIZE 23¼" x 26½"

RESULTS OBTAINED

	Industry Standards	Cellugloss Performance
Makeready time	47.4 hours	41.3 hours
Running time	1,823 impressions per hr.	1,847 impressions per hr.

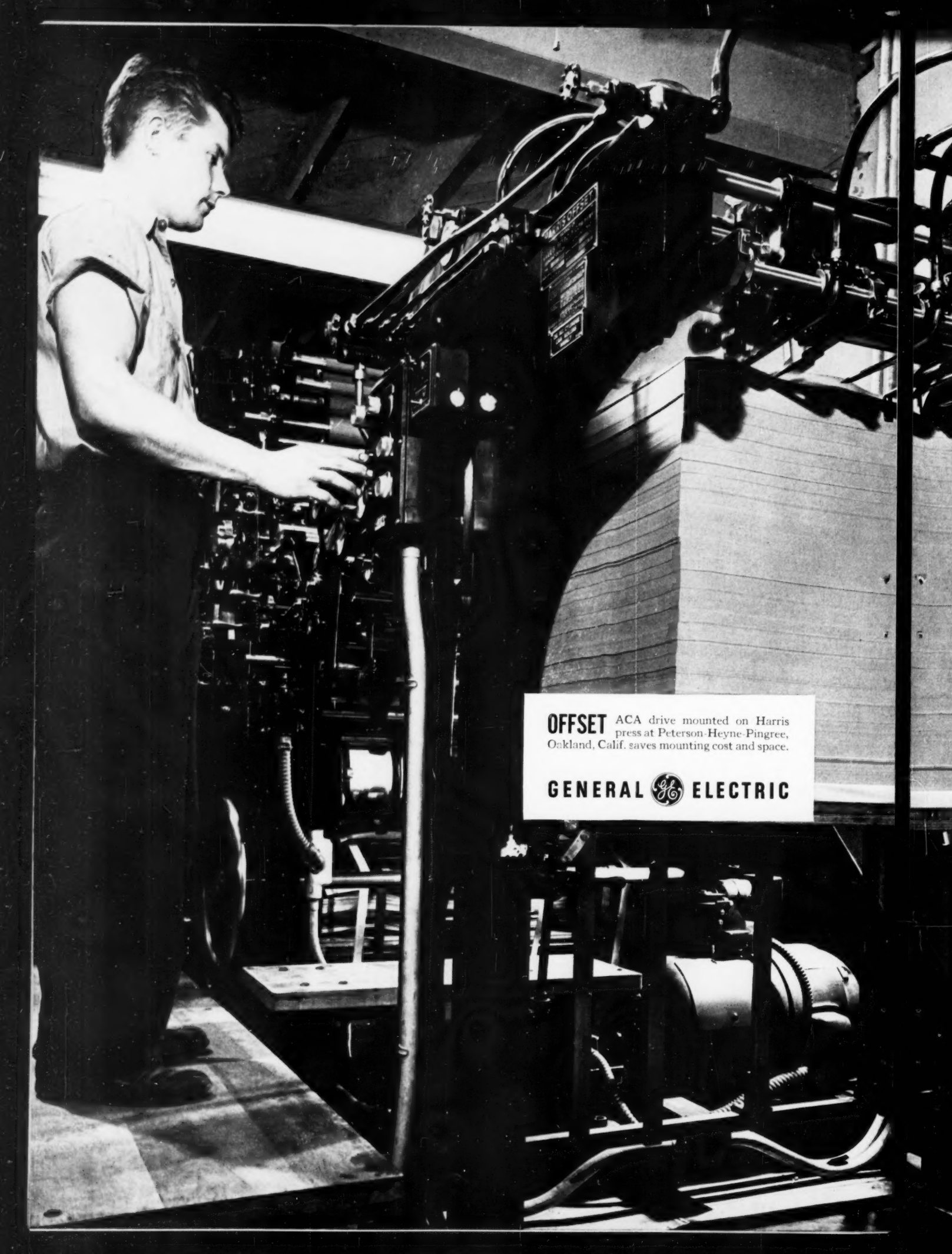
**INTANGIBLE
ADVANTAGES**

The appearance and "feel" of Cellugloss were needed to add character to the finished piece. The flexible "feel" built into Cellugloss is the result of a long period of development work . . . today, this resiliency simplifies makeready and assures good folding strength.

Due to its special manufacturing, the plasticized enamel surface has a uniform density which permits each dot of heavy as well as light tone value to reproduce cleanly with a minimum of lateral absorption. CELLUGLOSS is an ink saver, too. Solids print without mottle.

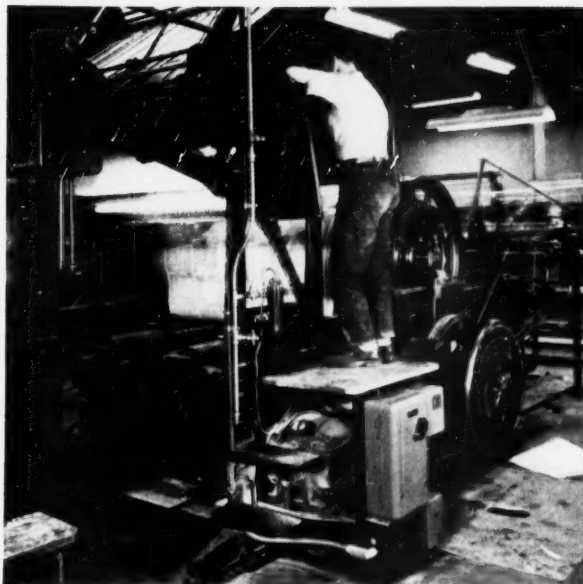
Mill data will be furnished on request for other information.

ST. REGIS PRINTING PAPERS ARE BACKED BY PERFORMANCE RECORDS

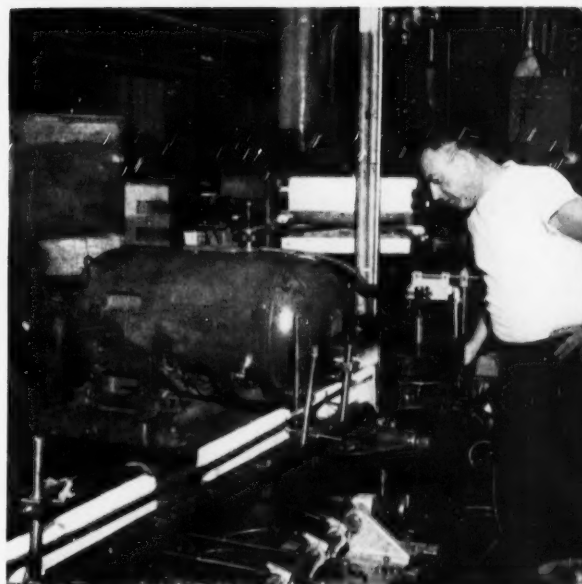


OFFSET ACA drive mounted on Harris
press at Peterson-Heyne-Pingree,
Oakland, Calif. saves mounting cost and space.

GENERAL  **ELECTRIC**



LETTERPRESS ACA saves power—uses an average of 15% less power than comparable drives.



BINDERY ACA reduces maintenance—has no heat problem, few moving parts in control.

Cut cost-consuming production time with General Electric ACA press drive

With adjustable speed direct from a-c power, G.E.'s ACA drive automatically accelerates your press to the speed you choose

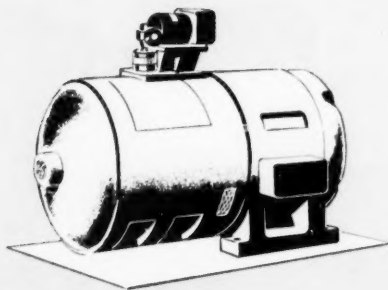
Pre-set speed control on G.E.'s ACA drive helps you save production time by automatically bringing your press up to the speed you desire.

All your pressman does is select the speed he desires before pressing the START button. The press will automatically accelerate quickly and smoothly to the pre-set speed. In case of trouble, a trip lever is designed to bring the press down to idle. After clearing, pressing the START button will automatically return the press to its original speed.

Time lost during start-up and after clearing is kept to a minimum. The ACA allows you to select the

speed desired from the wide range available, for any combination of ink and paper, before you start the press. Thus, you can use the highest operating speed consistent with good quality.

Like your press, your drive is a production tool. select it carefully. Specify a General Electric ACA press drive the next time you purchase printing equipment. For additional information, contact your nearest G-E Apparatus Sales Office, agent or distributor. Or write for Bulletin GEA-5568, General Electric Company, Section 653-32, Schenectady, N. Y.



- DC PERFORMANCE DIRECT FROM AC POWER
- TOP PRESS SPEED CONSISTENT WITH FINE PRESSWORK
- EASE OF INSTALLATION, OPERATION, MAINTENANCE

You can put your confidence in—

GENERAL  ELECTRIC

Three Operations in One



522 S. Clinton Street • Chicago 7, Illinois • Phone WEbster 9-0522

DAY & NIGHT

What would you look for in a job cylinder press?



Mr. E. W. Schergens, past President of the Hoosier State Press Association, is Associate Editor of The Tell City News and Secretary-Treasurer of the News Publishing Co. of Tell City, Ind. He is also National Editorial Association Director representing Indiana, Illinois, Michigan and Wisconsin.

Here's how a midwestern newspaper publisher answers that question:

"The small job printing plant of a weekly newspaper such as ours is confronted with every kind of job. So *versatility* is the most important requirement for any press we buy.

"It must be able to handle both short and long runs economically, take sheet sizes from postcard to 12 x 18", have quick getaway and changeover from one job to another. Ink coverage must be adequate for large heavy blacks."

Now here's how the ATF Little Giant 6 measures up to Ed Schergens' check-list:

Versatility: ATF Little Giant runs halftones, solids, 4-color process work, ruled forms, all with equal ease.

Economy: ATF Little Giant prints at lowest cost per thousand impressions of any press in its size range.

Sizes: ATF Little Giant handles a 3 1/4 x 5 1/2" up to a 12 x 18" sheet, generally 80% of run-of-the-hook work.

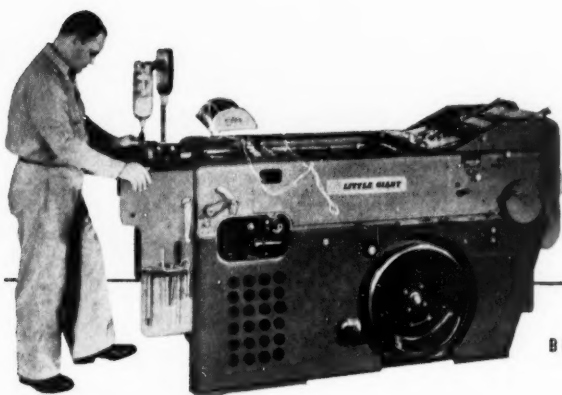
Getaway: Quick getaway is possible as ATF's Little Giant requires fewer feeder gripper and air adjustments than other presses of its size.

Changeover: Adjustments for job changeover are kept to a minimum on ATF's Little Giant 6. Form changes can be made right on the press.

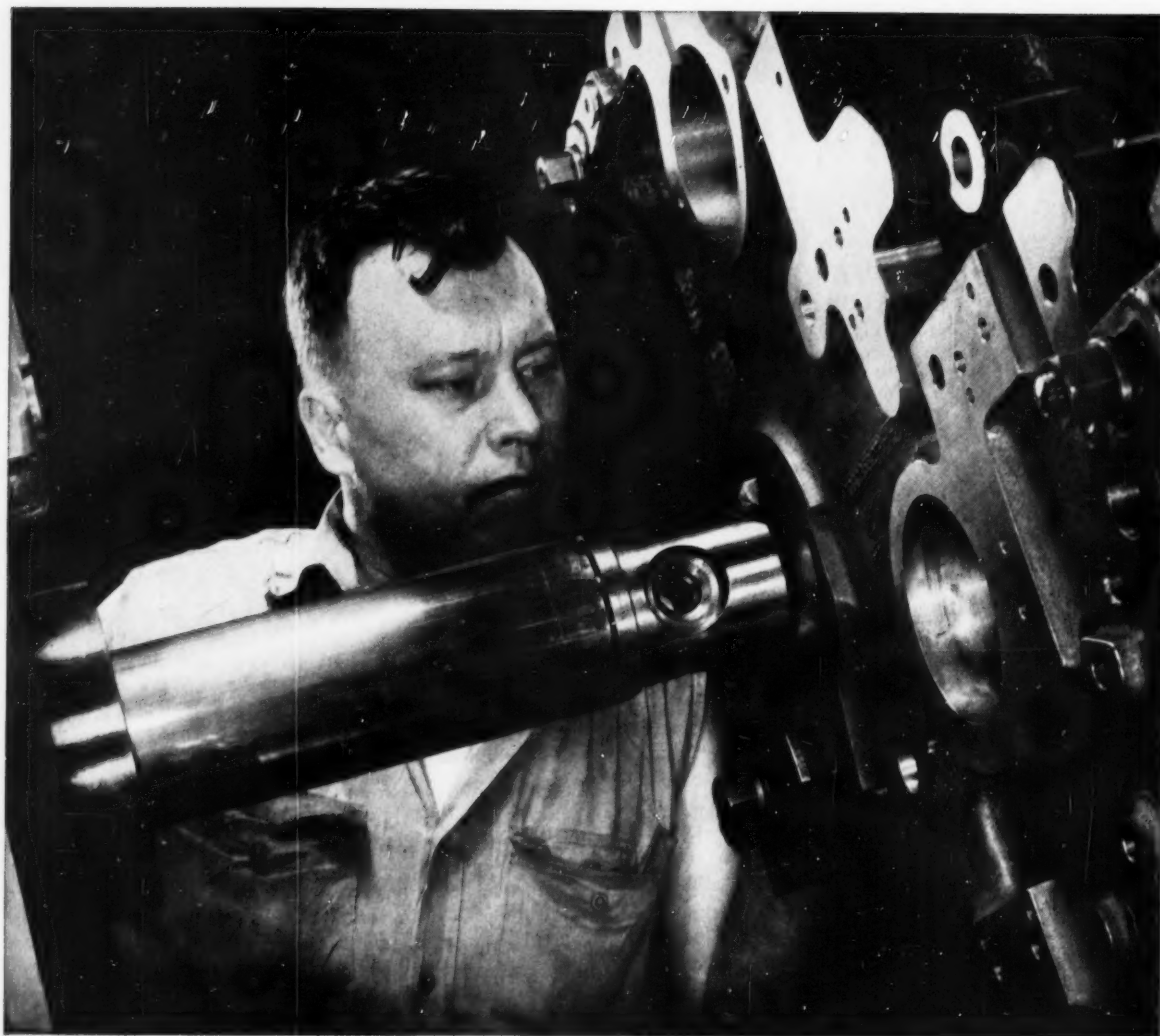
Ink Coverage: Three form rollers assure more inches of ink travel and breakup than any on any other press of its sheet size.

Find out for yourself—check the Little Giant on these same points, and against any other press of its sheet size. We'll be glad to give you the full story on the ATF Little Giant 6. Write AMERICAN TYPE FOUNDERS, a subsidiary of *Daystrom, Inc.*, 200 Elmora Ave., Elizabeth, N. J.

Type faces shown are: *Tower, Styria Medium, Century Bold, Italic, Century Expanded, Alternate Gothic No. 2.*



BETTER, MORE PROFITABLE PRINTING
FROM THE WIDEST LINE OF PROCESSES...
GRAVURE... LETTERPRESS... OFFSET



This machine hunts for—and finds—dead center!

This De Vlieg Jigmil is used to locate and bore the cylinder, gear-driven ink rollers, and gear bearing holes in ATF Chief frames.

Once the adjustments have been set, the Jigmil automatically positions every subsequent frame by moving its machine table or spindle head until the desired center is located to within 3-5/10,000ths of an inch. Then this 12-ton precision borer is micrometer-set so accurately that it will remove a pencil mark from a boring without cutting the metal.

Bearing holes not so accurately located on the press frame could easily throw cylinders out of parallel, cause excessive wear to precision gears, make smooth high-speed operation impossible and take years off the productive life of a press.

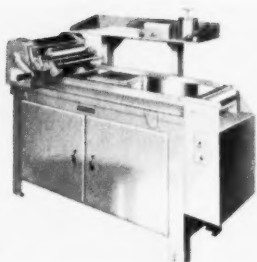
That's what we mean when we talk about the precision engineering that goes into an ATF Chief. You won't find more accurate borings in any press regardless of price. It's like getting Cadillac construction for Chevrolet prices.

It will pay you well, next time you're in the market for a small offset press, to ask for the full story on the precision-engineered ATF Chief. Write AMERICAN TYPE FOUNDERS, a subsidiary of Daystrom, Inc., 200 Elmora Avenue, Elizabeth, New Jersey.

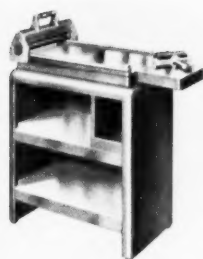


*Better, More Profitable Printing from the
Widest Line of Processes*

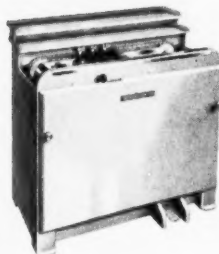
GRAVURE . . . LETTERPRESS . . . OFFSET



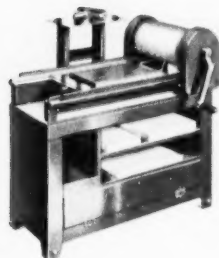
2



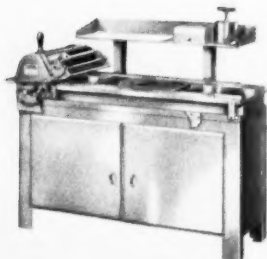
3



4



5



6



1 The Vandercook 23 on the left is a high speed, power operated galley proof press that delivers up to 40 proofs a minute with absolute safety to operator. Positive action Safety Bar stops press instantly upon contact with operator's hand or any obstacle 1/16" above type high. Maximum Form up to 14" x 26".

Your Choice of Six...

to meet every composing room requirement for a hand or power operated galley proof press

With wages and over-all production costs as high as they are today, more and more plants are looking for methods and equipment that will help save time and effort of labor, as well as produce more per man per hour. They know, for example, that galley proofs barely legible enough to read cause delays. They have learned, too, that clean, sharp proofs produced on modern and efficient Vandercook galley proof presses save time and money because (1) such proofs are easier to read, (2) they reduce the chances of error in proofreading, and (3) they enable proofreaders to spot defective type characters and slugs. Besides, good proofs leave a much more favorable impression with the customer.

To help solve your galley proving problem, write for detailed information regarding the six efficient Vandercook Galley Proof Presses illustrated. They vary in size, in price, in design and operation sufficiently to fit the need of any composing room.



VANDERCOOK & SONS, INC.

Specializing in Makenready Reduction

General Offices, Research Laboratory, Demonstration Room & Factory
3601 W. Touhy Ave., Chicago 45, Ill. Phone: ROgers Park 1-2100
Eastern Office & Demonstration Room
323 East 44th St., New York 17, N. Y. Phone: MUrray Hill 4-4197
Western Office
3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUmkirk 8-9931

GALLEY PROOF PRESSES ILLUSTRATED TO THE LEFT INCLUDE THE FOLLOWING:

- 2 Vandercook 15—with power ink distribution. Maximum Form 14" x 24".
- 3 Vandercook 0—with hand inking. Maximum Form 12½" x 25".
- 4 Vandercook 22 "Economy Electric"—completely power operated. Maximum Form 8" x 25½".
- 5 Vandercook 14—hand operated, with cylinder grippers. Maximum Form 16½" x 23¼".
- 6 Vandercook 05—with semi-automatic inking. Maximum Form 14" x 24".



Tip Of The Month from Kimberly-Clark

Packages of paper should not be dropped or "walked" (turned end over end) because the weight of the paper and the momentum it gathers put undue stress on the package, which may cause it to come apart. Slippery coated papers are especially prone to the accident illustrated.

Protect your paper from abuse like this by using such simple and inexpensive equipment as the two-wheel hand truck.

One of the most important principles of paper conservation is to order packages that involve the least possible handling both of container and contents. Every time you handle a package, you expose it to damage. The more you handle paper, the more you risk spoiling it.



He didn't read this "Tip Of The Month!"
(Left) Read how not to handle paper.

Kimberly-Clark invites you to match your printing ideas with these—and win a \$50 Bond!

Facsimile typewriting on letter press

To produce on your press a facsimile typewritten letter with a genuine "fresh-off-the-typewriter" appearance, do this. First set up the letterhead. Then set the letter in typewriter type. Get a piece of nylon or fine silk cloth that is larger than the form. Parachute silk is grand for this type of work. Fasten the fabric to the left and right gripper bars. Then with a razor blade or sharp knife cut out the cloth opposite the letterhead or other parts of the form which are not to have the typewritten effect. Now you're ready to print. The rollers ink the form, and the ink on the form prints through the silk, giving the appearance of a letter fresh off the typewriter—at the same time the letterhead is being printed in the conventional way.

*James B. Coats, Superintendent, Printing Dept.
Columbia Office Supply Co., Columbia, S. C.*

Rubber bands keep stock on feed table

When hand fed press vibration makes your stock slip off the feed table, you can prevent sliding this way. Slip 3 rubber bands around the feed table. They anchor the stock securely.

*Miles Southworth, Printer
Monroe, Michigan*

Clogged spray guns?

When we've used dry powder spray guns, the needle valve threads had a tendency to clog up with powder which was ex-

tremely difficult to remove. I have found that by filing four grooves in the threads, similar to a thread tap, the threads are then cleaned out each time the screw is removed.

*Leonard Dolde, Pressroom Foreman
Marvel Printing Co., St. Louis, Mo.*

Printer watermarks customer's trademark on stationery

One of our customers wanted his trademark printed as a watermark on his stationery. We achieved a satisfactory effect by printing on a clean press with a mixture of glycerine and wood alcohol in equal parts. Use good rollers and print a light impression on good paper that is not already watermarked.

*David Carl Goldstein, Sales Manager
Daro Printing Service, Washington, D. C.*

Do you have an item of interest? Let's swap ideas

All ideas contributed become the property of Kimberly-Clark for use in any printed form. For each idea used in our magazine advertising, we will give the sender name credit and a \$50 Savings Bond. In case of duplicate ideas, only the first received is eligible for the award. This offer supersedes any offer published in previous advertisements, and continues for two months only. Address "Let's Swap Ideas", Dept. I-34, Kimberly-Clark, Neenah, Wisconsin.

How Kimberly-Clark Cartons Reduce Short-Run Paper Waste

There are two good ways to avoid paper spoilage due to handling: 1) Order a brand of paper that's well packaged. 2) Order paper in packages that fit the job and reduce handling.

When short press runs present a paper problem, try ordering your supply in the Kimberly-Clark Carton Pack. They keep your paper unsoiled, free of battered corners or edges that are stretched, shrunken, or wrinkled, eliminating a big source of register trouble. When you use only part of a skid or case, you expose the unused paper to spoilage from humidity changes, dirt, and further handling. But with this carton, you use what you need, replace the cover, and let the carton go right on protecting your paper down to the last sheet!

To cut your paper spoilage by reducing the number of handlings, try the Kimberly-Clark unitized load of cartons glued on disposable pallets. It gives you all the advantages of sturdy cartons plus the convenience of unit handling.

If you haven't yet tried Kimberly-Clark Carton Packed paper for short runs, ask your distributor all about it.



Products of
Kimberly-Clark

HOW DOES THIS GAGE



PROTECT YOUR PRINTING?

IPI Ink experts use this extra safeguard to prevent ink "fill-in"

This precision gage measures the fineness of pigment grinds. With it, IPI ink men can be sure that each batch of ink is free of oversize pigment particles. With it, we can produce smoother inks for sharper, cleaner printing.

This gage is an added IPI safeguard to prevent ink fill-in of fine-screen halftones for best results from your engravings. It detects immediately any coarse, oversize pigment particles which might clog a halftone screen or fine type matter.

Quality control is the watchword in all IPI ink-making operations. The fineness of grind gage is just one of the many precise instruments used by IPI to give you the right ink for each job . . . ink that will print best on a particular stock with a given make and style of press. It is an important check on all types of ink whether for letterpress, offset lithography or flexography . . . for package and fibre board printing as well as for the most delicate line and halftone work.

IPI service at work for you

IPI complete ink service facilities are at your disposal in printing centers from coast to coast. Local IPI service stations and branches are staffed by local people who know your special printing problems intimately and are ready to help you solve them. That's why you can always rely on IPI for ink service that will help make your printing better. Don't fail to call on us!

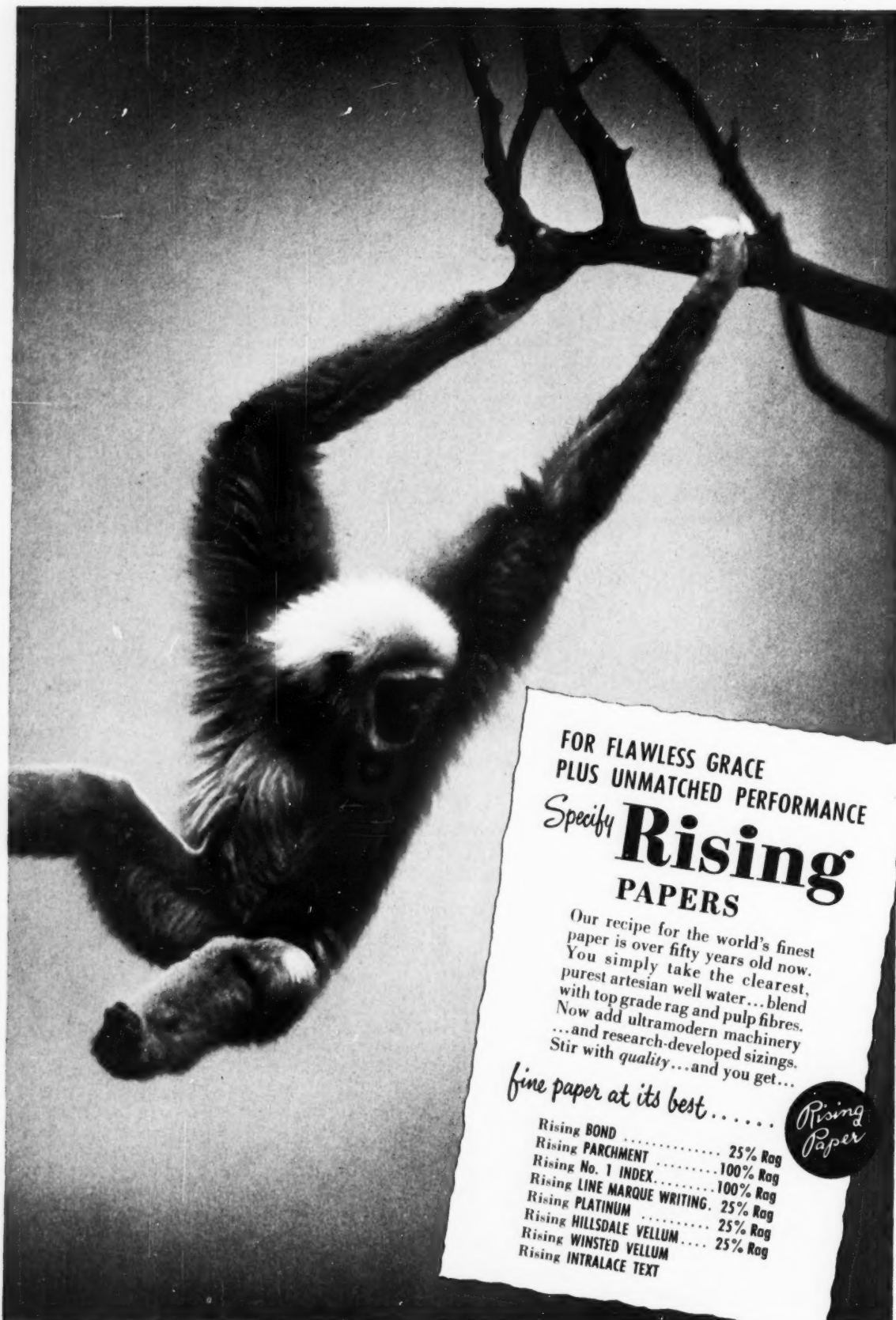
IPI and IC are trademarks of Interchemical Corporation

INTERCHEMICAL CORPORATION



Printing Ink Division • 67 West 44th Street, New York 36, New York

RELY ON IPI FOR LEADERSHIP IN INK RESEARCH



FOR FLAWLESS GRACE
PLUS UNMATCHED PERFORMANCE

Specify **Rising**
PAPERS

Our recipe for the world's finest paper is over fifty years old now. You simply take the clearest, purest artesian well water... blend with top grade rag and pulp fibres. Now add ultramodern machinery... and research-developed sizings. Stir with *quality*... and you get...

fine paper at its best.....

Rising BOND	25% Rag
Rising PARCHMENT	100% Rag
Rising No. 1 INDEX	100% Rag
Rising LINE MARQUE WRITING	25% Rag
Rising PLATINUM	25% Rag
Rising HILLSDALE VELLUM	25% Rag
Rising WINSTED VELLUM	25% Rag
Rising INTRALACE TEXT	

Rising Paper

RISING PAPER COMPANY • HOUSATONIC, MASSACHUSETTS

THE RUMFORD PRESS
CONCORD NEW HAMPSHIRE

I am pleased to tell you that the Elless feeder on our No. 1 Miehle press is a complete success. It is certainly interesting to find that a feeder can be so simple to operate and set up and yet offer all the adjustments necessary for efficient feeding.

Edwin J. Schoettle Company
533 N. ELEVENTH STREET - PHILADELPHIA

I thought you might be interested in the results we are obtaining with the Elless Feeders purchased from you...we have shown an average production increase of 400 sheets per hour on both the 5/0 Miehle Printing Press and the 00 Miehle Cutter in which these were installed.

When you **STOP** and realize

Bloom PRINTING

To us, this looks like a beautiful piece of machinery, well machined. Since installing the feeder, we have cut our costs substantially.

Prospect Press, Inc.
120-122 WEST 41st STREET - NEW YORK 14

No other feeders could possibly have been fitted into the space we had available for expansion.

Since we have had an opportunity to become acquainted with the operation of the feeders, we find that they are remarkably simple and easy to work on. Set-up time is unusually fast.

THE LAW ABSTRACT CO.
PUBLISHERS
Norwalk, Ohio

the feeder operates easily at the top speed of the press. I can truthfully say the Elless Automatic Stream Feeder is a most welcome addition to our plant. It is easy to operate, fast to set up, and a dependable performer in all ways.



THAT

... \$11,040 savings per year can be yours with each Elless Stream Feeder you install. Actual figures show that an Elless feeder kept busy on your press will earn up to \$3,775.00 over and above its original cost — during the first year of operation.*

THAT

... More and more Elless owners are installing their second, third, fourth and more Elless Stream Feeders. Read what just a few Elless owners say about the **ONLY** feeder that handles any stock from onionskin to heavy board. Elless Stream Feeders are installed on more new and used equipment than any other feeder available today.

THAT

... The many advantages of the Elless Automatic Stream Feeder make it the most wanted feeder today. Skid loading or re-loading, power lift, simple operation and maintenance, add to make Elless your best buy. See an Elless feeder in operation — **TODAY**—There's one near you.

Every day that you delay, costs you \$36.80*

*Send for brochure giving detailed facts and figures.

LARGEST DEALER IN U. S. A.

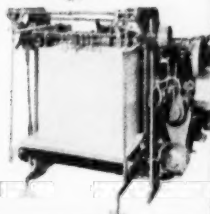
TURNER

PRINTING MACHINERY, INC.

2010 PAYNE AVE.
CLEVELAND 14, O.
TOWNE 1-1810

732 SHERMAN ST.
CHICAGO 5, ILL.
HARRISON 7-7613

300 W. CONGRESS ST.
DETROIT 26, MICH.
WOODWARD 3-8269



Gentlemen: Send me your special ELLESS brochure and details of your press production survey.

Name
Company
Address
City
State

Plan for QUALITY

Beauty often enters a picture on the breath of a breeze. But it enters printing only through someone's deliberate plan for quality and the use of materials equal to producing it. Basic among such materials is genuine Cantine coated paper, a leader in quality for sixty-five years.

Cantine's

COATED PAPERS

LETTER PRESS Hi-Arts, Ashokan, M-C Folding *Book and Cover* Zena, Catskill, Velvetone, Softone Esopus Tints, Esopus Postcard

OFFSET-LITHO Hi-Arts Litho C.1S., Zenagloss Offset C.2S., *Book and Cover* Lithogloss C.1S., Catskill Litho C.1S., Catskill Offset C.2S., Esopus Postcard C.2S.

"Sand Pattern"—photo by Edw. C. Wilson, APSA

THE MARTIN CANTINE COMPANY *Specialists in Coated Papers Since 1888*

SAUGERTIES, N.Y. Branches: NEW YORK and CHICAGO (In Los Angeles and San Francisco: Wylie & Davis)

THIS 2" LIFT DRILLED AND SLOTTED
IN ONE OPERATION IN 2 SECONDS!

THE NEW MODEL - 5

LAWSON

multiple head

DRILL

● Can also be used for drilling round holes only. Easy to operate — easy to set.

● Drills last longer. Positive locking device holds drills absolutely tight. Cannot wobble.

● Iron table in fixed position. Tip-ree treadle control brings the drills down to the work.



● Heads quickly adjustable from front of machine. Spindles adjusted vertically while in operation.

● Fluorescent floodlight, shadow-free illumination for accurate setting of heads and gauges.

● Chips automatically carried to removable waste box.

● Back gauge screw operated . . . rides in a V-slot . . . assures squareness . . . adjustable from front.

● Open housing for unlimited back depth



USE LAWSON HOLLOW DRILLS

● **unconditionally guaranteed**

Made of the finest grade tool steel — electrically heat treated and oil tempered — will stay sharp longer. Highly polished mirror finish prevents chips jamming.

Lawson Hollow Drills also fit Wright, Tatum, Seybold and Rosback drilling machines.

Write today for complete specifications of the **LAWSON MULTIPLE HEAD DRILL**

E.P. Lawson Co.

Main Office: 426 West 33rd St., N. Y.

170 Summer St.

628 So. Dearborn St.

Bourse Bldg.

EXCLUSIVE DISTRIBUTORS
SALES AND SERVICE

HARRY W. BRINTNALL CO.
Los Angeles, San Francisco

A. E. HEINSON PRINTING MACHINERY
Denver, Colorado

LEARS LIMITED
Toronto, Montreal, Winnipeg, Vancouver

SOUTHEASTERN PRINTERS SUPPLY CO.
Atlanta, Georgia

WESTERN NEWSPAPER UNION
Tulsa, Little Rock, Okla. City, Shreveport

I. E. PALMER & CO.
Dallas, Houston, New Orleans

Baldwin Ink Agitators

...cut costs 4 ways!

- ① Assures uniform ink distribution for better results with less spoilage.
- ② Keeps ink on the job—makes it go further, without waste.
- ③ Saves time and effort needed for manual ink fountain attention.
- ④ Separate motor drive keeps ink in mill condition, whether press is running or not.

Applicable to almost any offset or letterpress ink fountain.

Press records all over the country clearly prove that with Baldwin Agitators on the job, production and quality go up ... costs come down! Typical of the comments from hundreds of Baldwin users are:

"The Baldwin Agitators installed on our Cottrell five-color presses are our insurance for good color control...indispensible for red and yellow."

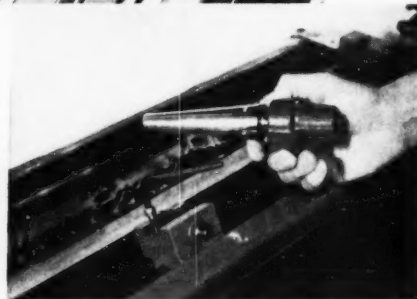
Herman Dreyer
Art Color Inc., N. Y.

"Paid for itself on the first run in money, time, tempers, and work well done, on our Miehle #41 2-color press."

John Flaherty,
Scott Printing Co.
Jersey City, N. J.

"Ample proven its worth, particularly with carbon ink, on our Miehle 29 and horizontal."

Wm. J. Smith
Baker Mfg. Co.
New Bedford, Mass.



SIMPLE TO KEEP CLEAN

One screw is opened in seconds to remove the individual traveling cone for quick wash.

William Gegenheimer Company

80 Roebling Street • Brooklyn 11, New York

Manufacturers of:

BALDWIN INK FOUNTAIN AGITATORS • BALDWIN VIBRATING ROLLERS • BALDWIN
PRESS WASHERS • BALDWIN WATER STOPS • BALDWIN WATER FOUNTAIN LEVELS

"I
can't
stand
another
roar!"



Sometimes it's all you can do to keep from roaring back when a customer gets into an uproar about costs. But you'll get a lot more satisfaction watching that roar change into a purr when you run his job on Consolidated Enamel Papers.

Consolidated Enamels *cost less than other enamel papers of equal quality.* Your Consolidated merchant can prove it with actual printing comparison tests against leading competitive papers, both on-the-machine and old-fashioned enamels. *Regardless of coating method,* Consolidated Enamels give identical or better quality at lower cost.

How come? The difference is *know-how* gained through Consolidated's years of pioneering the modern enamel papermaking method. Over two million tons have given beautiful, trouble-free results for printers everywhere.

Ask your Consolidated merchant to show you convincing comparison tests today.

Consolidated

production gloss • modern gloss • flash gloss • productolith • consolith
CONSOLIDATED WATER POWER & PAPER CO. • Sales Offices: 135 S. La Salle Street, Chicago 3, Ill.

enamel
printing
papers



Because it pays to be particular...

Correct Bond for business letterheads

RAG CONTENT

Also available in nine colors and envelopes to match



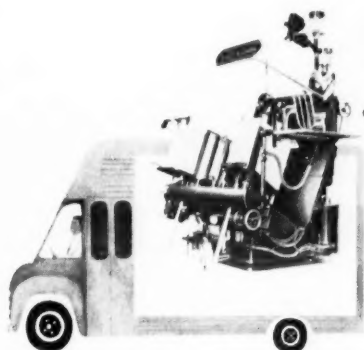
Wherever the printed word must truly represent you

HOWARD PAPER MILLS, INC. • AETNA PAPER COMPANY DIVISION • DAYTON, OHIO



CAN YOU AFFORD TO OIL AWAY ONE WORKING DAY A MONTH?

You can't . . . but you *do* . . . unless you own Original Heidelberg. Owners of other platen presses say they spend 15 to 20 minutes a day on oiling. *That's 13 to 18 minutes more than you'll ever spend oiling the Heidelberg!* Reason: Built-in "One-Shot" Lubrication oils all main bearings for the day with one stroke of a lever . . . leaves only a few points to oil periodically. Another Heidelberg exclusive . . . more ball bearings than any other platen press in the world. Result: smoother operation, longer press life!



SEE AND TEST THE HEIDELBERG!
Our Demonstration Truck
will be at your door at your
command! No obligation
. . . just write.

ORIGINAL HEIDELBERG

THE BEST THING NEXT TO A PRINTER

HEIDELBERG
DISTRIBUTORS

HEIDELBERG SOUTHERN SALES CO.
120 N. Sampson St.
Houston 3, Texas

HEIDELBERG WESTERN SALES CO.
118 E. 12th St.
Los Angeles 15, Calif.

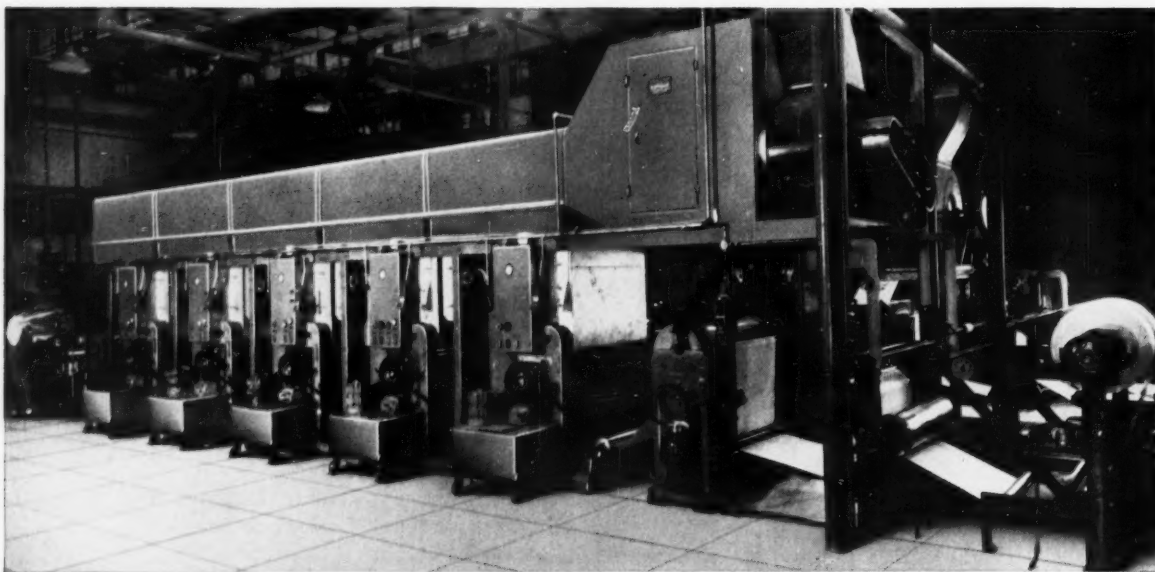
HEIDELBERG EASTERN SALES CO.
45-45 Thirty-Ninth St.
Long Island City 4, N.Y.

HEIDELBERG SALES & SERVICE:

Columbus 15, Ohio; Chicago 7, Ill.; Atlanta, Ga.; Kansas City 6, Mo.; Minneapolis 15, Minn.;
Denver 2, Colo.; Salt Lake City, Utah; San Francisco 3, Calif.; Seattle, Wash.; Portland, Ore.

Staude "1000"

ROTOGRAVURE PRESS



COMPLETE INLINE EQUIPMENT FOR CARTONS . . . WRAPPERS . . . LABELS

- *Designed to run at 1,000 ft. per min. . .*
- *Integral assembly for fast changeover . .*
- *Printing width: 26" to 42" . .*
- *Circumference: 23" min.; 46" max. . .*

Heavy duty design . . . exclusive doctor blade mounting for easy accessibility . . . 360° running register . . . frictionless ball bearings used throughout . . . color units on individual bed plates . . . additional units easily added at any time . . . fast makeready changeover time. These are only a few of the features that add up to more profitable volume for your plant. A Staude representative can show you how you can improve plant efficiency with the "1000".

E. G. Staude MFG. COMPANY, INC.

2675 UNIVERSITY AVENUE
ST. PAUL 14, MINNESOTA

Beauty on paper

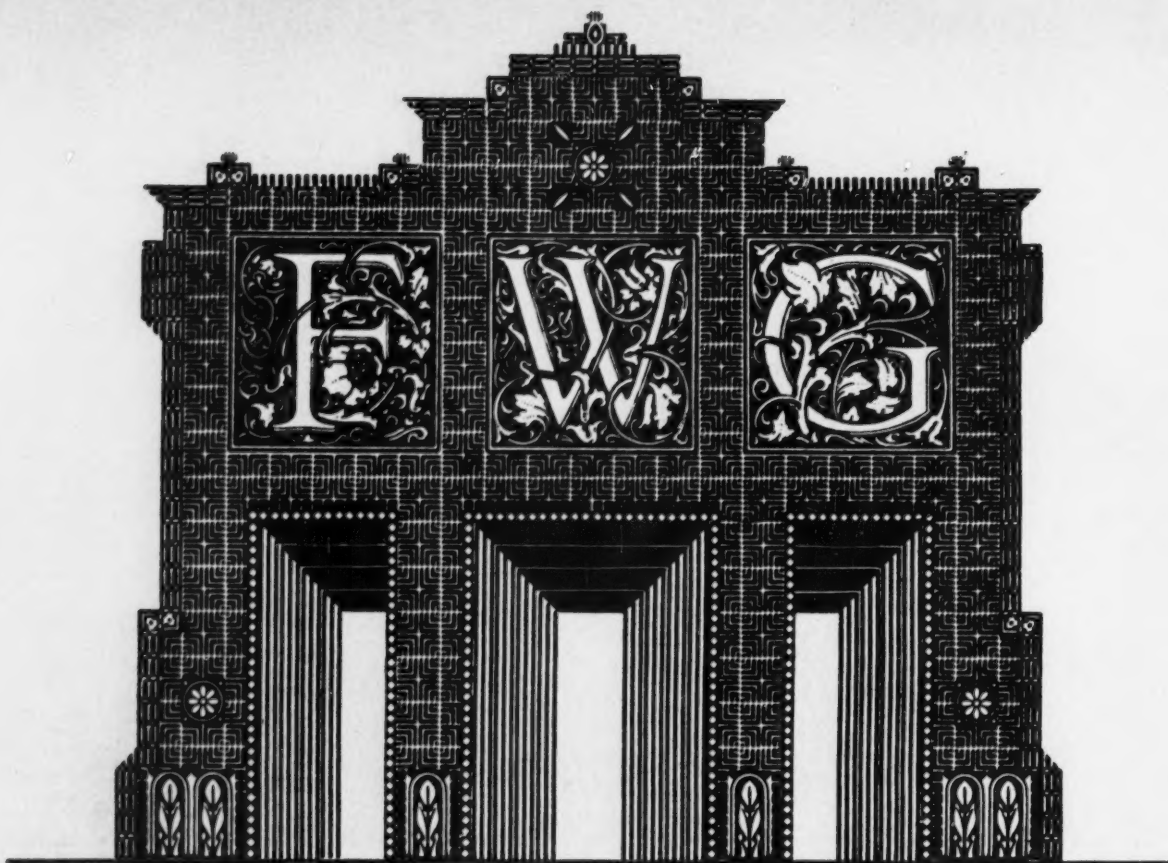


As the Cosmetic Industry has helped set new standards of loveliness for American women, so Oxford Papers have helped this industry achieve new freshness and appeal in its printed material.

In the form of labels, wraps, folders and other promotional pieces, Oxford Papers accurately capture every detail of color and line. Wherever beauty is a business, Oxford grades have proven fit foundation for packages and pages that sell . . . *prove it for yourself.*



OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y. • OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.
Mills at Rumford, Maine, and West Carrollton, Ohio



No raging fires can obliterate, no waters overwhelm, no winds blow down the towering monument that is your life. Dour TIME itself shall fail to crumble the mighty edifice of your works. Good friend, each ill that circumstance may send but prepares another warm, loving TRIUMPH for you in our HEARTS.

The arch (made entirely of typographic ornaments and initial letters) and its text constitute one of several tributes to Frederic W. Goudy by Albert Schiller of New York City. The arch and text first appeared in a little volume of tributes called *Goudy Gaudeamus* by the Distaff Side, a group of women in graphic arts, in 1939. The book was printed to celebrate Goudy's seventy-fourth birthday (March 8) which came right after the fire at Deepdene destroyed the old mill which was Goudy's workshop

and foundry. The book consists of thirty inserts, including a note from Eleanor Roosevelt, then a resident of the White House. Many well-known graphic arts personalities are represented in its pages. The arch and its text appear on page three of a four-page signature (4½ by 6 inches), the cover of which reads: "A Valentine for Goudy in Time of Conflagration. A. S." The theme of the fire loomed large in the contributions. The books were distributed to the guests at a dinner on Goudy's birthday.

Sales Budget Speeds Up Production

- ▶ William G. Johnston Company, Pittsburgh, establishes sales quota first of each year
- ▶ Quota is then broken down into monthly and weekly figures for offset and letterpress
- ▶ Figures are then translated into production hours, quotas for each center established

★ Probably the most important of the written reports made at the William G. Johnston Company, Pittsburgh, is the budget made at the beginning of each year. The basis for this budget is a sales quota (in dollars and cents) developed by the salesmen and sales manager. It is primarily a considered forecast of the expected sales for the ensuing year, and is developed by a considered analysis of individual accounts, including consultation with customers concerning their budgets. We have found this approach to be a sound and practical basis for the operations of the company.

The annual sales quota, when completed, is then broken down into monthly and weekly figures for both offset and letterpress sales. It is then translated into production hours, and quotas are established for each center.

These same figures serve as a basis for developing personnel requirements throughout the production department, from the activities of estimators, production assistants and auxiliary office personnel, to the number and kind of presses required and their manpower complement, bindery equipment and personnel, and so on through the plant, including the composing room, plate room, maintenance

By Chester B. Story

Production Manager
William G. Johnston Co., Pittsburgh

and even janitor service. A finer development is the budgeted hours and production percentage on a daily basis for each production center.

Now that we have set up a target we need some way to see if we are meeting our budget figures. We have several reports to give this information, the chief one being the Departmental Daily Production Report. This itemizes hand work and machine work by individual machines or centers, showing payroll hours, chargeable hours, overtime hours and percentage of production. From these figures, we develop a comparison with budget figures on a daily and a monthly basis, thus enabling our production executives to keep a finger on the pulse of our plant activity.

A report used for checking costs is a refinement of the old 9H forms, which show actual hour costs and production achieved for comparison with hour costs and standards. (The hour costs used are actually budgeted hour costs and not costs

derived by past performance as is general practice.) This report breaks down costs by departments and centers, for comparison with budget, as well as general commercial and general factory. Included are supervisory costs, rent, light, heat, power, supplies, repairs, etc.

Each Monday morning, meetings are attended by salesmen, sales manager, production men and estimators, where oral reports are given by several groups representing sales, office and plant which are mutually beneficial to each management division. A typical meeting might include, first, the estimator's report of the previous week's activity, including the number of jobs estimated for offset and the number for letterpress and information as to the estimator's current load. Then production men might report on the progress of important individual jobs, including information on jobs held up by proofs out an excessive amount of time, delay in copy, etc. About once a month all jobs on which there has been no activity for over thirty days are reviewed and decisions made as to their disposition.

The report of the production men might be followed by a report of personnel in the plant, including absences affecting production, and by a report on the

Renewed Appeal for Funds to Establish Frederic W. Goudy Memorial in Newburgh, N.Y.

March 8 marked the 89th anniversary of the birth of Frederic W. Goudy, one of America's revered and respected type designers and typographers. Today the mingled ashes of Frederic and Bertha Goudy are buried in the Old Towne Cemetery in the heart of the city of Newburgh, New York, on the banks of the Hudson River

which flows by Deepdene where they spent so many happy work-filled years. To mark their last resting place, there is only a simple stone marker.

Several years ago the Goudy Wildlife Club of Newburgh and vicinity planted two memorial pin oaks in a vacant section of the grounds swept by hurricane the year before. At that time, Albert Schil-

ler (see page opposite), long-time friend and admirer of the Goudys, designed a tablet to be reproduced and placed where passersby might see it. On November 11, 1951, the design was unveiled, but the cost of reproduction, either in stone or bronze, was beyond the means of the local club, although some funds have been raised. May 11 marks the seventh anniversary of Frederic Goudy's passing. Renewed efforts are now being made for contributions, even as small as \$1, to make the memorial tablet possible. Contributions may be sent to Miss Ruth Dickey, Treasurer, Goudy Memorial Fund, Newburgh Savings Bank, Newburgh, New York. Small donations from many sources are preferred rather than a few large ones.



Small stone (foreground) is only Goudy memorial

JOB NO. 130300		CUST. Rockwell Mfg. Co.		1/9/53		SALES MAN FALL		PROD. MAN Lombard		LINE 223	
OUTSIDE PURCHASE						COPY RCD 9/19			PRESS		
FROM						TO PLANT 9/20			LSQ 49 9/29 9/26 9/24		
<input checked="" type="checkbox"/> ART FURNISHED (Ret'd 9/25/53) To Mr. Lewicki						SCHED. ACTUAL			HRS. Comp Start Comp		
<input type="checkbox"/> TYPE <input type="checkbox"/> PLATES <input type="checkbox"/> OFFSET PLATES BROWN PRINT <input type="checkbox"/> COLOR PROOF <input type="checkbox"/> PLATES <input type="checkbox"/> ENGRAVING <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> BINDING <input type="checkbox"/> FINISHING						KB CAST LINO HC-MU RULE PROOF Brn print 9/24 9/24 2. 3. 4. OK'd 9/25			FOLD 47 10/1 9/28 10/4 STITCH 50 10/8 10/13 10/19 <input type="checkbox"/> PERF. <input type="checkbox"/> SEAL <input type="checkbox"/> PUNCH <input type="checkbox"/> TIP-ON <input type="checkbox"/> GATHER <input type="checkbox"/> INDEX <input type="checkbox"/> PAD <input type="checkbox"/> <input type="checkbox"/> RD. COR. <input type="checkbox"/> <input type="checkbox"/> INSERT <input type="checkbox"/>		
						DELIVERY			PART 10/2 ALL 10/10		

QUANTITY AND DESCRIPTION INCLUDING SIZE, NUMBER PAGES, COLORS, ETC.

100 000 Delta Homecraft Power Tool Catalog - 12 pages - black ink

CUSTOMER AND NAME OF JOB		JOB NUMBER		DELIVER	
Rockwell Mfg. Co. Catalogs		130300		10/2 Part 223	

Form 108 Rev.

Above: Master production card used by Johnston
Left: Load report permits schedule adjustment

Load by Process or Machine

For Week Beginning October 19, 1953

	OK	AHEAD (Near OK)	FUTURES (In Process)
Verticals	246 hrs. 6 days	117 hrs. 3 days	246 hrs. 6 days
SW	96 hrs. 4 days	102 hrs. 4 days	116 hrs. 5 days
Majors	101 hrs. 4 days	57 hrs. 2 days	410 hrs. 16 days
Two-Colors	116 hrs. 5 days	82 hrs. 4 days	646 hrs. 26 days
Cylinder	51 hrs. 4½ days	14 hrs. 1 day	172 hrs. 14 days
Single-Color Offset	35 hrs. 3 days	42 hrs. 3½ days	175 hrs. 15 days
Two-Color Offset	43 hrs. 2 days	96 hrs. 3 days	599 hrs. 20 days
Jobbers:			
Hand-Fed	3 days	2 days	
Mechanical	4 days	2 days	
Plate Room			
Camera	6 days	3 days	
Stripping and			
Opauing	2 days	6 days	
Platemaking	3 days	10 days	
Monotype:			
Keyboard	5 days		
Casting	4 days		
Linotype	4 days		
Composing Room	5 days		
Ruling	4 days		
Bindery:			
Folding	6 days		
Stitching	5 days		
Trimming	5 days		

status of equipment, including new equipment installed and obsolete equipment sold or discarded.

Then the load report of work OK and "ahead" for the various centers is made, developing information as to which centers need work, if any, and which centers have an abundance of work, the object being to level operations as much as is possible.

Another report may include such information as activity in the paper market, a monthly report on plant production compared to quota figures, a report on labor negotiations or other plant labor developments, and such items as affect the company in general.

This is followed by the report of sales bookings for the preceding week plus a comparison with the quota for offset and the quota for letterpress. From time to time individual reports by salesmen are made a basis for analysis of the market and plans are developed accordingly.

This sales report usually ends the Monday morning meeting and this brief summary of these meetings by no means adequately describes the give-and-take that these oral reports elicit, but I believe you can readily imagine the interplay of thoughts and ideas that results.

Oral reports have their place, but because of their transitory nature, they are of limited value. Accordingly some of the reports made in the Monday morning meeting are developed in written form, especially the Load Report and Sales Report (bookings).

Shipping of properly completed jobs on the scheduled dates is the ultimate aim of the production department. Accord-

ingly, the production department issues schedules for various departments and receives from the shipping department reports of jobs shipped daily.

A different kind of record is the copy of the estimate, which is a guide to planning and scheduling estimated jobs. But knowledge of costs is necessary to know which way to shift in periods of peak loads, and such knowledge aids in searching for better planning to beat the estimate when possible.

An important record is the individual job progress card upon which are recorded the dates of the various steps in the processing of each job. These entries, made from information given by layout men, composing room, pressroom, bindery and shipping, occasionally become vital in the settlement of questions regarding scheduled processing of jobs, return of art, etc. Though such questions arise only occasionally, the availability of such records is very gratifying.

In summarizing, a production executive should have a production target in the form of budgeted hours and percentage of production required for the various centers in the plant. Then he must have some way of checking production against such quotas in the form of daily and monthly production reports. Another important report is that which shows how much ammunition is on hand, i.e., the load report showing the amount of work immediately available for each center. And for obtaining a general picture of plant activities, both current and potential, oral reports as given in our weekly sales-production meetings are of definite value.

Finally, for another check on plant activities, a report should be utilized that develops actual hour costs and production achieved for comparison with used hour costs and standards.



Chester B. Story is production manager of the William G. Johnston Company, Pittsburgh. His education includes study at Tufts College, the University of Pittsburgh, where he received bachelor's and master's degrees, and Carnegie Institute of Technology. He started in the printing industry under the direction of Carl Hertzog, typographer and printer, before joining the Johnston Company in 1947 as production assistant. He has held his present position since 1949.

Check List Will Help to Determine When Equipment Must Be Replaced

- Initial cost often overemphasized and tax advantages not realized
- High cost of operating obsolete units may force new purchases
- Here are suggestions printing plant executives may follow as guide

By Ernest W. Fair

★ "Hmm . . . I wonder . . . is it time to replace that unit now or will it keep on doing its job for another year?"

Many a printing plant executive has asked himself this question. Determining when equipment must be replaced is never an easy matter. Today's costs affect all such planning.

The initial cost is often overemphasized. Income tax depreciation on such equipment offers advantages over any saving we might make through a future price drop. When we add to this the high cost of operating obsolete units as compared with the more modern and efficient machinery, it is not always wise to postpone such replacements in the hope of a decrease in costs at some unforeseeable time in the future.

Whether machines are replaced according to a definite program or only when some question of their utility to the plant arises, it is necessary to develop some plan of investigation to handle the problem.

Such a plan should include a check list of points upon which to evaluate not only the unit we now have but that with which we plan to replace it. This should be approached from the standpoint of technical suitability, cost saving features, and value in greater output of work at less cost.

In the paragraphs to follow we have compiled a number of suggestions from such check lists. Primarily, these points should be balanced against cost and other financial factors.

Of top importance are the technical operating characteristics and limitations of the existing units we have. These should be balanced, point by point, against the performance abilities of the unit under consideration as a replacement. The advantages to be obtained are thus set forth in black and white for comparison with other factors under consideration.

The technical advantages obtainable from the newest developments in printing plant equipment must be weighed carefully in considering any replacement of older units. Usually the outstanding factor will be increased output and lower cost of operation. Generally, maintenance costs of the new unit will be much less than on the older one we now have in the plant.

We will usually find that the points to consider from the technical standpoint and those from the cost viewpoint will be fairly even. In today's highly competitive operation, it is important that we give closest scrutiny to the technical factors

first. In the future, quality of workmanship is certain to be more important than ever before. It is also well to keep in mind that increased ability in a machine means less skilled worker cost in its operation.

Is present equipment worn out? An affirmative answer to this question means we must decide whether or not repair or remodeling costs will be greater than replacement of each unit when all other considerations are even.

Is the present unit obsolete? This is of the utmost importance today. Obsolete equipment is always a drag on any plant operation. In locations possessing highly competitive conditions obsolescence of even the smallest unit of equipment makes operation of the business more difficult. Obsolete units add materially to the cost of doing business at any time or place.

Is the present unit inadequate from the standpoint of the range of work it can handle, its speed of operation, accuracy, dependability, or rate of output? An affirmative answer means that particular unit of equipment needs replacement, but in any case we must balance the results against other factors such as cost of replacement and salvage value.

Has this particular unit been made obsolete by more recent installations in the plant? Is it holding back the productive abilities of more modern machines?

Generally, it is difficult to justify an obsolete unit in a plant containing otherwise modern equipment. Certainly such a unit, if tied in with a given flow of work, will do much toward holding back the productive ability of the other machinery in the plant.

Does the present unit lack special features obtainable on a more modern one? Are these special features of sufficient dollar-and-cents value to warrant the cost of the new unit?

Most special features developed by equipment manufacturers have been created for other reasons than just to make a sale to the plant owner. All contribute to more economical output. Where such economics are obvious, the question of replacement on this point is an easy one to answer.

Technical factors are of prime concern in making any equipment replacement, but cost factors must also be considered whenever study of such a replacement problem arises.

The cost of keeping the present unit in repair should be considered. In many instances maintenance and repair bills on

(Turn to page 94)

'Printers Known and Unknown--Their Markets Lost and Found' Is Subject of New Series of Articles

Below is the first of a series of articles dealing with attitudes and methods employed or not employed to increase or decrease the use of printing. It is not the intention of the author to attempt to outline in every case methods of improvement, but rather to hope that the outline of different types of printers as selected for this series will promote sufficient thought on the part of readers that members of the management and sales force will classify themselves accordingly, or at least analyze attitudes and methods employed in their respective companies.

While this series is written expressly for *THE INLAND PRINTER*, many of the ideas here expressed are the result of "across the desk" discussions with printers and buyers from many geographical areas. While some of the thoughts may not be new—for remember what Solomon said: "There is nothing new under the sun"—yet it is well at times to be reminded of those things

which we sometimes think we know but do not put into practice.

If we pause to recollect the names of those printers who have contributed great things to this graphic arts industry, we recognize great qualities of character which enable them to build into their world the art of printing—an art which became a necessity—and still is if properly sold.

With modern-day competition from other fields, and the *cheaper* processes—and we emphasize the word *cheaper* rather than *economical*—perhaps we need to examine our approach to the promotion of this art called printing, to ascertain if herein lies the answer to improved salesmanship and a developed assurance which we may pass on to younger salesmen who are, unfortunately, sometimes discouraged by the adult discouragements.

The "Dun & Bradstreets" of the world list a tremendous number of printers. There are many other print-



Series of articles was written by Olive A. Ottaway, Secretary, Toronto Graphic Arts Assn.

ers who are not listed. Sometimes their volume of business or credit rating is

Procrastinating Printers Lose Sales

► A state of inactivity on the part of the customer is sometimes given by the printing salesman as a reason for not being able to clinch the order but apathy can be overcome with a little diplomatic pushing

★ It has been said that "Procrastination is the Devil's Masterpiece," and because of its very subtlety, it is the most demoralizing force which he wields. Often unaware of its influence, one day we wonder why we have not accomplished more, and in analyzing the reasons we find chiefly that "We never got around to it." We have all heard this phrase so much; it is the keynote of Procrastination.

If we stop to view a list of unachieved activities, which in the embryo were potent with great promises (but were not permitted to see the light of day), seldom do we attribute their nonexistence to our Procrastination.

If you look in your dictionary you will find that some of the meanings given to the word "Procrastinate" read like this: "to neglect, to shelve, to delay, to dilly-dally, a state of apathy or inactivity." Surely we have all been guilty of these qualities in some areas of our life, but if we are on the front line of administration and particularly of salesmanship, then these words can have no place in our vocabulary; otherwise, much of what we hope to accomplish is lost, for we fail to give it an opportunity to live.

"A state of apathy or inactivity" on the part of a customer is sometimes given by a printing salesman as the reason for not being able to clinch the order, but in many cases this can be overcome by the assur-

First of a Series

By Olive A. Ottaway

ance displayed by the salesman in conveying to his customer the importance of getting an early start in the promotion of his product through printed media. In other words, if we eliminate this apathy then we can sell to our customer first hand the need for immediate action in advance printing of advertising for merchandising his product.

Potential-Saleswise Classification

Printers and their customers are no worse than those in other professions and businesses, but the chief difference where the printer is concerned is—and this is a vital one—that much of the printer's business by its very nature cannot wait. Being allied, as it is, to current events; swiftly changing markets; an advance herald of merchandising and production; the fore-runner as well as the director of health and welfare programs—to mention only a few of the many functions which it performs and services—makes it necessary that the printer not procrastinate, for if he fails to produce in tangible form at least the essence of his idea, based upon such predicted changes, then unfortunately these markets will not wait. Sometimes they are lost only to the individual who

procrastinates; at other times they are lost to the industry, for another form of media is used.

Take, for instance, the story one buyer of printing told me. He, with others, was spending some few days on a fishing trip. One evening at dinner (and against their general rules on such trips) business subjects somehow crept into their conversation. During the course of the discussion, the buyer intimated, without naming the product, that his company had a new product under way which would likely be ready to market six months hence. In the group were a printer, a man who was part-owner of a radio station, and the editor of a small newspaper in a fairly thriving rural district. The buyer, while not directly soliciting help, thought he might hear from all three of his companions registering their interest in doing business with him on this new product. We claim that the social ethics of some might have made them reluctant to ask questions until in their minds the time was propitious. Actually the buyer did not accept my reason, but recited the outcome.

The editor of the small newspaper was frankly not interested. He *assumed* it was a national product and therefore advertising and other media would be carried on a national basis. Therefore he did not stand a chance of helping his friend or himself! The buyer had a different plan

such that they do not merit a printed insertion in these volumes. Sometimes they are newcomers to the field since the current volume was printed, but all those listed are classified as to known financial standing and credit risk. Have you ever tried to divide those in your area "Customerwise," or should we use the term "Potential-Saleswise"? If you try this experiment, it will be necessary for you to have first-hand knowledge of the front line personnel who represent the company, and that statement applies whether the firm is a two- or three-man shop or a plant having a thousand employees. The front line man's approach, his understanding of human relations and human needs, determine for his customers his relationship. Is he to be the customers' "Public Relations Man No. 1," or "Just a Printer," or one of the several other classifications depicted in this series?

Your classification customerwise can and does affect your sales potential, and subsequently your printing market. Because of customer confidence already established through honest and frank dealing, many a firm executive

or salesman has been able to "think out loud" with his customer, and an embryo idea—call it half-baked if you will—has come to life printingwise. Or due to this same understanding, a booklet, a folder, a magazine, or a book may exceed in scope the original idea, and thus the printer's market is on the increase.

On the other hand, a lack of interest in the customer's products, and in his marketing problems and in many untapped fields of research can lose a market for you, or even lose the possibility of future markets. As a customer said to us about one printer, "I don't want So-and-so; I have to wrap it all up in a package, hand it to him, and then he will print it as stipulated. I want someone with enough brains to take my corny ideas and make them live in print long enough to hold the public's interest in my product." So you see it matters very much how your customer classifies you.

All of us have known printers who fit into the following classifications. There are those of us who wish that all printers might be classified under

those who qualify for the Found Markets, rather than the Lost Markets. Here are some of the groupings we have chosen:

1. The Printer—The Kind Who Procrastinates.
2. The Printer—Who is "Just A Printer."
3. The Printer—Who is an Account Executive.
4. The Printer — Public Relations Man No. 1.
5. The Printer — A Researcher in Print.
6. The Printer—An Educationalist.
7. The Printer—A "One Customer Man."
8. The Printer—As a Specialist.

It's an odd thing about printing, its creative ability, the power it yields to make men think; its almost unsurpassed capacity for preservation of history, facts, direction, prediction; but this same force can be wielded for destruction if we lose the ideals and enthusiasm of the early printer and fail to continue to exercise our craft in the interest of freedom—a freedom that we may learn how to use.

and so did his executive. They were anxious to solicit small town sales by doing business through retail outlets in small town areas since the product was of interest to rural residents.

Salesman Lost the Order

The printing salesman had intended to do something about contacting his friend regarding his new product, but somehow he thought he should not rush things and was fairly sure that when his friend was ready he would call him to pick up the "order." In due course, when he did not hear from his friend, he contacted him and this was the conversation: "I don't want to take much of your time, but is that order ready for me yet?"

To which the reply was, "What order?" Then the conversation went like this: "Oh yes, the one on the new product." "We placed that several weeks back with Bob, you know XGZ radio station. He will reach the rural districts."

The printing salesman then exclaimed, "You mean you are going to market that product without any printed advertising?"

The buyer replied, "Well, Bob was the only one of you three fellows in advertising who did a smart followup, and while that night at dinner I had no intention of buying radio time, I was *looking for ideas* rather than thinking of placing an order. Bob gave me the idea and he has the order. Sure, you are right, I *would have been* willing to augment the radio program with a printed piece, but it is out of the picture now because I'm pushed for time and I can't consider it."

Yes, the printer is master of his market so long as he does not procrastinate, so long as he is ahead of the parade.

Pen Your Ideas to Paper Today. I have no notion of presenting a paper company—or a printer for that matter—with a good slogan for the encouragement of

purchasing more and better printing. My chief aim is to convey to the reader the importance of making ideas live by penning them to paper. But perhaps this so-called slogan is a good case in point, for when we take time to jot down our ideas (as in this instance) we find we have a fairly good advertising slogan upon which may be conveyed to the customer results which may be obtained by penning his ideas on paper.

We forget sometimes that human ego dies hard, that the small boys or girls who wrote their names on the school blackboard, and later carved them into tree trunks, have just as great a desire to keep their adult ideas and names before the public, provided that they can be assured of a mature guidance from the hands of the experienced.

Creative Selling

Timing is one of the basic factors contributing to success in any line of endeavor. This is just as true in business competition as it is in sports. To do the right thing at the right time makes it immeasurably more effective than the same thing done at an inopportune time.

Creative selling, particularly, needs good timing; without it half its effectiveness is lost. The salesman who adequately plans what his customer needs and wants, and when, will undoubtedly increase his sales and, by the same token, his planning will enable the plant executive to schedule plant operations so as to get the most out of machines, materials, and men.—*News Letter*, Master Printers Association, Newark, New Jersey.

In our school days, we were instructed to "make notes." The psychology behind this is that the very act of writing helps preserve knowledge. How much more important it should be for those engaged in management and sales in this business, which is devoted to the preservation of ideas, that the making of notes, no matter how brief, be continued.

Yesterday you had an idea. It was a good one. It made you glow with pleasure because you felt for just a moment that it was saleable. But what did you do with it? Did you write it down so you could go to work on it? Remember, every idea is only the beginning of something yet to be worked on.

The tragedy of the procrastinator lies in the fact that he is nearly always a person rich with ideas, but seldom if ever does he nourish his brain child. If the unwritten sales volume represented by his dormant action could be recorded for a time, it would register a staggering figure. No estimate of its size is possible.

Seldom if ever are sales budgets made up without a column being provided for recording the volume of "Anticipated Sales." Should we, I wonder, make similar provision for a column to be headed "Predicted Lost Sales Due to Procrastination?"

Management Competes With Management

"You can't determine where you are heading, or lay down any course to follow, until you know exactly where you are right now. Your company can offer all kinds of products and services, but it won't succeed without *good management*. In the final analysis, you are not competing with the products and services of other printers; you are competing with their *management*." — *Houston Graphic Arts Bulletin*.



Graphic arts industry representatives attended a special two-week training course at Lake Placid last December to review special problems of the industry

All Printing Departments Benefit From Work Simplification Methods

★ Work Simplification is, in Allan H. Mogensen's words, "the organized use of common sense to find easier and better ways of doing work." As such it is applicable to almost any phase of our activities. The participants at the special two-week Printing Industry of America training sessions held at Lake Placid, New York, last December indicated enthusiasm at its practical applicability to the graphic arts industry. Three of the companies represented at the PIA sessions provided ample evidence that Work Simplification is an improvement factor in all departments of a printing plant, that its application results in easier, more efficient, safer and more satisfying operation.

Among the first of the printing plants to adopt Work Simplification was the U.S. Government Printing Office, Washington. Within the first two-year period of operation, more than 1,000 proposals were

Ninth of a Series

By Lillian Stemp

turned in for the improvement of methods. This program was reported in the August, 1946, issue of *THE INLAND PRINTER*. The examples cited, plus those appearing in this current series on Work Simplification, further indicate the wide applicability of the program.

Conveyor for Monotype Spools

Of the GPO proposals, there was one to install a conveyor system for transporting spools from the Monotype keyboards to the casting room. The time of one laborer was saved and the arrangement prompted a more even flow of work.

Another proposal called for electric proof presses equipped with automatic counters to count off proofs for sets.

A third plan suggested the use of a portable dump bank to save steps and time for 12 operators. The portable unit, designed to provide dumping space on top, a box for copy, and storage space for 36 galleys on three shelves, permitted direct handling of galleys and type to the proof press, and brought the bank within five feet of the first 12 machines and 25 feet from the last machine. Instead of each of the 12 operators walking 116 to 200 feet 11 times daily, the new way confined the walking to the bankman who, in handling the portable bank, walked only 116 feet four times daily. The innovation of the portable dump bank was of material aid during the World War II years when the number of machines in use was small. With the addition of another proof press, permanent dump banks centrally located have been put into operation, and the portable bank is no longer necessary.

Man and machine charts are excellent aids for Work Simplification projects. A study, using such a chart, in the transfer section of the Eureka Specialty Printing Company (Scranton, Pennsylvania) offset department, brought about better utilization of time and machine capacity.

The old procedure was like this. The photocomposing machine operator coated a plate, which took about 40 minutes, then placed the plate on the photocomposing machine and followed by shooting the necessary steps. The shooting of the plate took about an hour and a half. The plate was next removed from the photocomposing machine, developed, and then finished for the press. This took another hour and a half. Under this procedure, the photocomposing machine was idle a good portion of the time on both the day and night shifts.

Night Work Was Eliminated

The man and machine chart study revealed that the machine's capacity could be used more fully by bringing the night shift photocomposing machine operator

Work Simplification Programs Increase Productivity



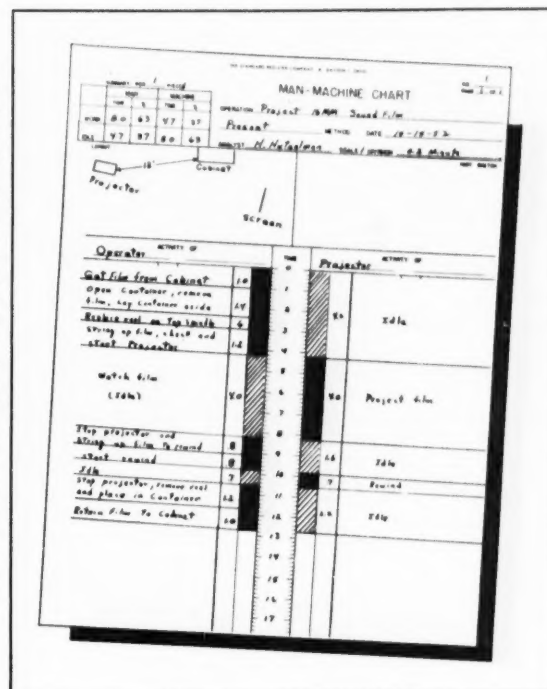
Allan H. Mogensen has been generating enthusiasm for Work Simplification steadily since 1930. He has proved that Work Simplification programs are capable of increasing the productivity of workers by 50 per cent or more when both management and employees are convinced of the value of the program. To promote management support, he has been conducting conferences for top executives at Lake Placid, New York, and Sea Island, Georgia, in addition to regular training conferences that have been held at Lake Placid since 1937. Last December, under the sponsorship of PIA, he held a special two-week conference at the Lake Placid Club exclusively for graphic arts representatives. This was preceded by a two-day briefing session for management representatives

in on the day shift, and the night work was eliminated. One man now coats and develops plates, while the other makes the necessary shots on the machine by use of the arc lamp. The same number of plates is produced on one shift that formerly required two shifts.

In the pressroom at Reynolds and Reynolds Company, Dayton, Ohio, the operation of putting in bands for perforating on Miller Major presses was simplified by the addition of improvements in a work table. These improvements make it possible to place a draw sheet from the press on the table to which the perforating bands are to be attached. All of the necessary equipment for doing this job is included in the table. The steel bands are on a reel under the table; the drop leaf on the end of the table is raised in position; the bands are laid on the table and glue applied to them at this point. The drop leaf has been covered with a sheet of zinc so that it is easily washed off after the glue has been applied to the bands. The jar containing the glue, the brush, the scissors, tape machine and the weights for holding bands down on the draw sheet until they have dried, are all within easy reach of the pressman doing this job.

Finding it difficult to apply the correct amount of fountain solution with a sponge to the ends of the dampening rollers when running oversize work on a press, inspired a Copifyer Lithograph Corporation (Cleveland, Ohio) man to look at the problem the Work Simplification way. Henry Glenn came up with this answer: attach two sight-feed oil cups to the press, one over each end of the dampener rollers. Once the operator fills the oil cups with the fountain solution and adjusts them so that one drop falls every 15 or 20 sheets, he need give little further attention to the cups. Contrast this with the former procedure which required the operator to squeeze the fountain solution with a sponge onto the end of the dampener roller, walk to the other side of the press, where he squeezed some more solution, never sure he was supplying the

Man-Machine Chart, used to give coordinated picture of operations performed by machine and its operator, is a time record of movements and work done simultaneously by both. In use, activity of the operator is first recorded, then machine operations are timed and entered. Both idle time and working time are measured, here on a scale graduated to 0.2 minute, and a brief description of each operation is entered. Solid and shaded portions of vertical bars show at a glance the proportions of idle time spent by worker and machine. By applying Work Simplification rules, the operations can often be streamlined, idle time can be reduced



right amount. Too little water caused a catch-up on the edge of the plate and too much water spoiled the printing quality and waterlogged the ink. With the oil cup control, catch-up on the edge of the sheet is avoided and quality improved.

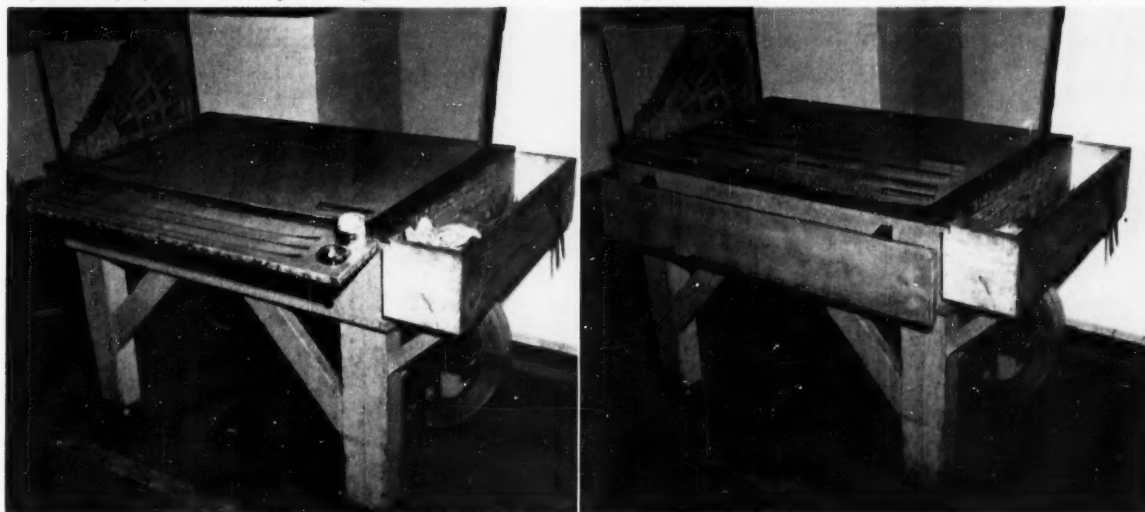
More Productive Use of Space

Putting space into more productive use is always an aim of printing plants. The Eureka Specialty Printing Company found that it was using considerable space to store raw lumber for making wooden cases for shipping finished goods to the customer. One of the Work Simplification class members found that wooden boxes could be purchased from an outside firm at a considerable savings in money; at the

same time storage space previously occupied by raw lumber was released.

In the June, 1953, issue of THE INLAND PRINTER the Work Simplification article mentioned that Copifyer had not found it necessary to purchase any steel strapping since 1945. Here is the explanation. Most of Copifyer's paper comes on skids. Formerly, the press helpers cut the steel bands, folded up the strapping and threw it into a scrap barrel. During World War II, Donald Kondik, then shipping room foreman, suggested reusing the steel strapping. He proposed that less steel would be used if outgoing skids of printed matter were banded with two connectors and two used pieces of steel strapping rather than one connector and all new

Improved work table, developed by applying Work Simplification principles, eased installation of perforating bands on Miller Major presses at Reynolds & Reynolds Company. Table has storage box for glue, shears, and other necessary equipment, and can be moved close to the presses for working convenience



strapping. Accordingly, on incoming paper, press helpers were instructed to cut the bands near the connector slip and hang the bands on a rack in the shipping department.

A later improvement was to utilize a large wooden drum like that on which telephone cable is wound. Shipping room helpers in their spare time clip the used steel banding end to end and wind the continuous strip onto the wooden drums. Thus, they convert used pieces of steel strapping into a continuous roll of used strapping.

Replacement Schedule Changed

Replacing continuous burning stairwell lights in groups instead of individually as the bulbs burn out resulted in a substantial savings of labor at the R. R. Donnelley & Sons Company in Chicago. By replacing these particular lights at 75 per cent of life expectancy, it means that only 5 per cent of the burnouts need to be replaced individually.

Many experiences are now available to the industry on the economy of similar group replacement programs and other maintenance factors. Among these are "Lighting Maintenance Pays," and "Group Lamp Replacement Pays Off," available from the Lamp Division of the General Electric Co.; "Planned Lamp Replacements Are Cheaper," and "Double-Quick Light Cleaning," articles appearing in the November, 1952, and the July, 1953, issues of *Occupational Hazards* magazine; "Pfizer's 3-Pronged Approach to Electrical Maintenance," in the February, 1953, number of *Power* magazine; a study of "Cleaning Materials for Reflectors," by R. F. VandenBoom, General Electric Com-

Quotable Quotes on Work Simplification

Allan H. Mogensen, the nationally-known Work Simplification enthusiast, has written some pithy sayings on the subject that may be used by printing plants promoting various projects to make work easier and production higher:

"Take things easy, but concentrate on the task at hand. Soon you will be able to accomplish twice as much with comparatively little effort."

"There is not a single bodily operation in which man does not perform useless motions, lose time, decrease his output, and lay an extra burden upon his muscles and nerves."

"Work Simplification can succeed only if the people concerned understand why the changes are right."

"Work Simplification is a program that appeals to the intelligent selfishness of every individual—work smarter, not harder."

"A Work Simplification program aids management in controlling efficiency of operation by stimulating employees to be alert for all possible improvements."

pany, Nela Park, Cleveland; and "Maintenance Study of Industrial Fluorescent Fixtures," by Floyd Sell, industrial lighting engineer, sales department, Detroit Edison Company, Detroit.

Billing Work Made Easier

About a half-mile of walking was eliminated and the work made easier at a billing desk when a combination numbering and date-stamp machine was purchased at Eureka Specialty. Before Work Simplification, a billing clerk typed certain information on the bills, and when a few had accumulated, she took them to a bindery clerk. The bindery clerk verified the extensions and took them to another billing clerk back at the office. There a numbering machine was used to stamp numbers on the bills. The bills were next taken by the second billing clerk up to the accounting section and deposited on one of the accountants' desks. The second billing clerk then returned to his desk. In the meantime, the first accounting clerk date-stamped the bills and placed them on another accountant's desk for entering on the books. After Work Simplification, the first billing clerk now types the bills, passes them to a second billing clerk, who verifies the extensions and both numbers and date-stamps the bills at one time with the combination machine. The bills are then sent by messenger to the accounting section for entry on the books.

A study of the illustrated check sheet for motion economy and fatigue reduction demonstrates the relationship of these items to all other factors in printing operations and why asking the question "why" about every job may suggest a better and easier work method.

Motion economy check sheet by J. D. Woods & Gordon, Ltd., Toronto management consultants, takes humorous approach to eight points of job improvement

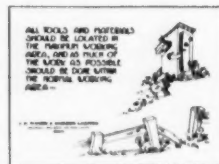
CHECK SHEET

This is a check sheet for motion economy and fatigue reduction. Ask the question "Why" about every job. It may suggest a better and easier work method.



1. Are the motions balanced?

Yes ☐ No ☐



2. Are the tools and materials within easy reach?

Yes ☐ No ☐



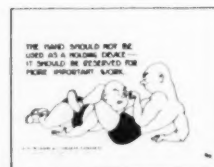
3. Does gravity bring the materials to the point of use?

Yes ☐ No ☐



4. Are drop deliveries used?

Yes ☐ No ☐



5. Are devices used to free the hands from holding?

Yes ☐ No ☐



6. Does the work sequence permit rhythmic motion?

Yes ☐ No ☐



7. Are the motions simple?

Yes ☐ No ☐



8. Have a comfortable work place and chair been provided?

Yes ☐ No ☐

Evolving Customer Into Account Requires Research and Planning

By Scott L. Wolff, Jr.

Sales Manager, Drake Press, Philadelphia

The Drake Press was established in April, 1935. We are now in our 19th year. Beside our shop employees, we have a production manager, an art director and five salesmen. Our annual volume is approximately \$600,000.

In the beginning, concentrating on exceptional service, we obtained the bulk of our business from advertising agencies and retail and department stores. Some jobs were on a price basis, although even in those days some organizations indicated a desire to favor the Drake Press regardless of price.

With the advent of the sellers' market around 1942, we were in a favorable position for two reasons:

1. Our salesmen were veterans who knew what it was to sell under competitive conditions.

2. For the same reason we knew that this Utopian condition would not last forever.

It was immediately after the cessation of hostilities in 1945 that we decided to take stock of ourselves and determine just what place the Drake Press should occupy in the printing market.

We did not have any specialty machinery for such articles as sales books, envelopes, tags, etc., so of course that type of business was out. We were not interested in "big volume-no profit" business that is easy to get but has no stability whatever.

We decided to concentrate our selling efforts on the smaller industrial accounts who buy a fair volume of printing, but have no agency connections, and in many cases no advertising manager.

Our direct mail advertising had been fairly regular but without any continuity although timely and somewhat sensational. For instance, on our fifth anniversary, we delivered by Western Union small ice cream molds in the shape of a drake.

After the United States dropped the first atomic bomb, we printed a "back to work" mailing piece and put it in the mail the night Japan surrendered.

House Organ Format Selected

After having decided on the kind of accounts we wanted, we then proceeded to plan how to get them. For our own advertising, we chose a house organ, and in August, 1945, *Drake Impressions* was born.

This was an 8½x11 sheet, folded to fit a No. 10 envelope and contained six pages of information of value to users of printed advertising. We obtained a mailing list of business firms in the metropolitan Philadelphia area with a Dun and Bradstreet rating of \$50,000, or better. We have had great success with *Drake Impressions*, and we would like to note for those who get discouraged easily that for at least two years we saw no material results. No direct mail advertising can be

successful unless it has continuity and you are willing to stay with it and not expect miraculous results in one or two mailings.

One of the most beneficial results we noted from our continuous use of *Drake Impressions* has been that we have become well known. When our salesmen call on a new prospect they are received like an old friend and told how much the prospect likes it. In many cases, clients and prospects save each issue.

Now that we had chosen our medium and our mailing list, the next step was to sell the idea of the "Package Deal." This meant developing the printed piece from the idea to the finished product. We would study the client's problem, make the comprehensive dummy, prepare the finished art work, set type, buy plates, print, and supervise the mailing. Although we do not represent ourselves as an agency, we will supply copy if the customer desires, or we will edit the customer's copy.

Right Artist for Every Job

In order to make this service available, we maintain an art director whose duty it is to screen and catalog commercial artists, so that we can always choose the right artist for the job. Our salesmen are trained to obtain every possible bit of information from the customer before making the original dummy. This is important because the first impression can often make or break the sale.

Although we occasionally work on speculation, we have reached a point where we

are fairly sure that we will be able to make the sale. We always try to ascertain how much money is in the budget before we make a presentation. This is necessary because if you make a dummy that will cost \$4,000, and the prospect has only \$2,000 to spend, you will never be able to scale it down to that level. This is especially true if he is extremely well pleased with the original \$4,000 dummy. On the other hand, you might underrate the job and prepare something not good enough.

I would like to emphasize: Do not try to make a job too elaborate just to eat up a customer's budget. He will love you if you can produce a good job for less than he had allotted for it.

In order to be sure that the new customer develops into a regular account you must keep two important things in mind:

- (1) Give careful thought to research and planning. No matter how beautiful a piece of printed literature may look, you will never get another order if it doesn't do a good selling job for your client.

- (2) Be sure that every order is executed economically. I do not wish to confuse the word cheap with economy. Economical production means delivering the highest quality printing for the least cost. Good production know-how is the answer.

Today we are able to sell over 95 per cent of all jobs we prepare dummies for.

In 1952, we decided we wanted to tell the world that we, in our modest opinion, had reached the top quality bracket. In order to do this we changed the format of *Drake Impressions*. We now have a 5x7 booklet, 12 pages plus cover with an extended "fold in." We use both letterpress and offset lithography and concentrate on art and typography. This is enclosed in a special envelope.

Again the results were very gratifying. We were being talked about favorably and what is more important we were getting more inquiries. We don't honestly know how much value to place on the winning of awards, but our new *Drake Impressions* has been doing all right by itself. We have received one of the top five awards in the house organ category of the third lithographic awards competition, 1953; Certificate of Merit in the 1953 Philadelphia Art Directors Club Exhibition; an award in the Printing Week Graphic Arts Exhibition; special award of Merit Certificate in the 1953 DMAA Best of Industry Contest.

Higher Cost Reduces Frequency

The increased cost of producing the new *Drake Impressions* has caused us to adopt a new mailing program, three or four issues of *Drake Impressions* a year.

Today over 60 per cent of our business is of the "creative" nature, and, strange as it seems, we are still getting a fair volume from advertising agencies.

The two greatest advantages of selling creative printing are:

- (1) You completely eliminate your competition.

- (2) You greatly increase your dollar volume through the purchase of all the collaterals in addition to the actual printing job.

Remember, you do not need a large organization to do creative selling.



Scott Wolff entered the printing business in 1921 immediately after graduating from Germantown (Pa.) High School. He became vice-president of Graf, Wolff & Co., Inc., in 1927 and resigned in 1938 to join the sales organization of The Drake Press in Philadelphia. He was appointed sales manager in January 1947. He is immediate past president and member of the executive committee of the Philadelphia Direct Mail Club. He presented this article as a paper at the recent PIA Professional Conference for Sales Executives.



For mounting halftones (left), double-coated tape is applied to the base block, plate is set in place and tapped with planer block. Same tape is used in many plants to prevent work-ups by anchoring leads, slugs, and rules (center). Applying press packing also is simplified by using double-coated tape (right) →

Pressure-Sensitive Tapes Speed Production

- Long familiar in home and office, pressure-sensitive tapes now aid the printer
- Special varieties save time and effort for compositors, pressmen, lithographers

★ In less than a dozen years, pressure-sensitive tapes, previously almost unknown in printing circles, have become the printers' almost-universal handyman. A number of different tapes are now used throughout the industry to perform a wide variety of jobs better or faster than before.

Engravers and electrotypers, for example, use tape to mount plates; compositors and lock-up men find it handy for stopping work-ups; binders use it for volume padding and bookbinding operations; and pressmen use it in place of glue or paste to hold the packing to cylinder jackets on cutting and creasing presses.

Especially prominent among the nine tapes most commonly used by printers is Scotch brand double-coated tissue tape No. 400, which has a pressure-sensitive adhesive on both sides.

This 4½- to 5-mil-thick tape is used for fast, secure flush mounting of cuts—working equally well with copper and zinc originals, electros, Fairchild plastic plates, and rubber plates. In addition, it's used on slugs to prevent work-ups, on presses for holding packing in place, and for a variety of splicing jobs involving paper, cloth, and metal foils.

For plate mounting, a wide strip—or two or more narrower strips—of double-coated tape is applied to the face of the base block, and the protective liner is re-

By G. G. Neutius

Minnesota Mining and Manufacturing Co.,
St. Paul

moved to expose the adhesive on the other side of the tape. Then the plate is set in place and tapped with a hammer on a planer block to secure it. The whole job can be completed in less than 30 seconds.

Advocates of this taping method report that it permits flush mounting, eliminates loose zincs caused by cracking around nails, does away with low spots caused by tight nailing, and prevents excessive build-up.

Flush Mounting With Bonding Film

Another tape often used for mounting plates, especially to metal bases, is Scotch-Weld bonding film No. 583. Under heat this dry, thermosetting adhesive film changes from a solid to a heavy liquid that flows to bond surfaces together. Its use has been found to reduce the risk of block warpage, allow flush mounting of most cuts, provide uniform thickness of bond, and assure secure bond of plates to bases.

It is used simply by (1) stripping it from the protective paper liner and laying it on the mounting base; (2) positioning the plates, and trimming away

excess film edges; (3) placing the assembly in a preheated press at 275-300° F. under constant pressure of 25 to 40 pounds per square inch for 30 seconds for wood bases and one to three minutes for metal; and (4) removing the unit from the press and allowing it to cool before trimming and placing it in the form.

Reheating for 30 seconds at 350° F. under low pressure will permit removal of the plate from the base.

Work-up prevention, on the other hand, is solely a job for the double-coated No. 400 tape. Its use at Webb Publishing Co., St. Paul, for example, made it possible to cut one-fourth the press time off a weekly four-page bulletin job.

The job, run on a Miehle Vertical, formerly took eight and a half hours to complete due to the down time needed to correct work-ups. Now, the same job on the same press is being produced in five hours and ten minutes by using tape to anchor leads, slugs, cuts, rules, and individual type characters in work-up spots.

Webb's compositors and pressmen use the double-coated tape in two ways. For correcting occasional work-up on running forms, they simply remove the piece, apply a strip of tape to its lower side, relock the piece in the form and resume the run.

Use of this same double-coated tape also made a 5 to 20 per cent reduction in

Bonding film for mounting plates is simply cut to shape, sandwiched between plate and block (left) and placed in a preheated press. Plates bond to wood bases (center) after 30 seconds in press, are then ready for immediate use. Large volume padding jobs are handled quickly, economically with tape (right) →





Packing for die-cutting job is fastened to cylinder with double-coated tape (left). The impression is then taken from the male die and the operator cuts out the undesired portion of the packing (center). Dry bonding film, a heat-set material, speeds the mounting of halftones on wood or metal bases (right)

press time possible for a large midwestern firm on their cylinder cutting and creasing presses. It completely replaced the use of paste or glue to hold packing to the cylinder jacket.

Among the advantages uncovered were: (1) the tape eliminated down-time due to loosened packing, permitting as many as 170,000 impressions without loss of a single piece of packing; (2) it cut cleanup time from a maximum of one and a half hours to a maximum of 15 minutes; (3) it produced a better product by making it easier to cut and trim out the packing, thus giving maximum accuracy in scores and sharper creasing and cutting. In addition, it was found that pressboard, which was previously difficult to hold in place, could be held easily and tightly, further improving the quality of many of the jobs.

During use, a strip of tape is pulled off the roll and laid on a sheet of packing with the liner side up, the exposed adhesive on the other side of the tape sticking immediately to the packing. The tape is then pressed in place with a small block of wood to eliminate possible bubbles or wrinkling. Next, the liner is stripped off the back of the tape, exposing the other adhesive side of the tape. The packing is then placed on the cylinder jacket, and the second adhesive side of the tape secures it. Finally, an impression is taken from the male die and the operator cuts out the undesired portion of the packing. The packing and the tape lift away as one piece, leaving no adhesive residue and no frayed bits of packing.

Among advantages found for the taping method were these:

(1) On jobs that were to be run repeatedly, make-ready could be reduced on the additional runs, since the jacket and

the taped-on packing could be saved for succeeding runs.

(2) On jobs that ran continuously for several days, eight hours per day, there was no danger of arriving in the morning to find the packing on the floor, or of starting the press and having the packing fly off in pieces. Held by tape, the packing stayed in place for the life of the run.

(3) Use of tape ended the loss or shifting of small but critical pieces during the press run, thus overcoming any chance of having to rerun jobs that were unacceptable because of loss of packing during the run.

Acetate Tape Speeds Padding

Another tape finding prominence in bindery operations is Scotch brand acetate fibre tape No. 750, which is currently being used for volume padding and book-binding jobs. At Brown & Bigelow, St. Paul, for example, nearly five million paper pads in three sizes are bound each year with the No. 750 tape on a modified Brackett stripping machine.

The tape is ready for use as soon as it is threaded through the machine; it sticks at a touch without activating, thus eliminating the need for a water activator or glue pot and the time necessary for pre-heating the glue before starting the machine; and it will adhere to all surfaces without the use of back or tabbing materials. In addition, occasional imperfections (tape breakaway) are easy to repair merely by running a finger over the surface of the tape, pressing it firmly to the pad or book surface.

Several other Scotch brand tapes are finding widespread use today. Filament tape No. 880 is being used in place of string for tying tape forms. A single wrap

around the form is sufficient. The tape is left on when the form is locked up and run; it is unaffected by cleanup with press-wash; it holds end-of-line characters firmly in position; it reduces risk of pried type during transfer between galley and chase; and it is so thin that it creates no register problem.

Masking tape No. 202 is used for general splicing jobs such as lap splicing a new roll of newsprint to the end of the web. The tape grips on contact, assuring continuous production with only a few seconds' delay.

Electroplating tape No. 470 is used by electrotypers to hold plastic molds to glass cases before dipping them into the copper plating solution. The tape's plastic backing is immune to such plating solutions.

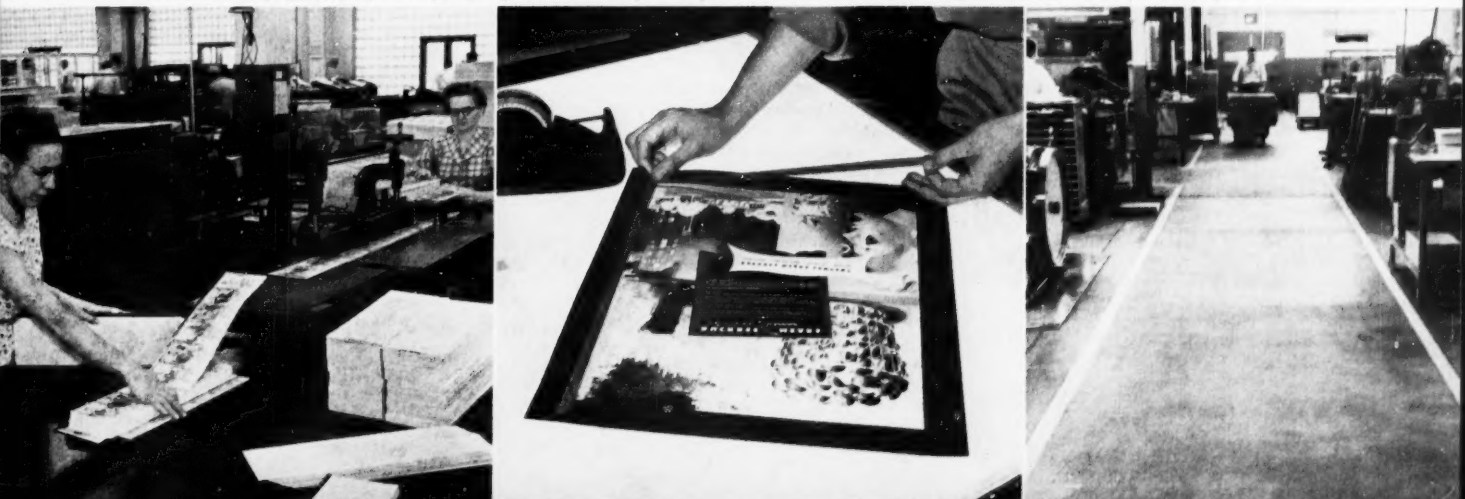
Acetate film tape No. 800 is being used for negative splicing jobs. It causes no shadows; holds tight even when exposed to arc lamp heat, yet strips clean when removed; will not shrink, and will not ooze adhesive. It is currently finding wide use with the new Foto-Type process.

Opaque Tape Masks Negatives

Cellophane tape No. 615, which is a red, pinhole-free tape, is used by lithographers when opaquing, edging and stripping negatives. When albumin plates are used, however, acetate fibre tape No. 750 has proved more satisfactory.

Plastic film tape No. 471 is used on the floors of printing plants and industrial firms across the country to mark off traffic lanes and safety areas. As a replacement for conventional floor marking materials, the tape lasts up to five times longer, requires no drying time, can be applied by maintenance men during production hours, and permits using the striped off area immediately.

Bound strip of pads comes off the conveyor (left) after taping operation shown on opposite page. Special pinhole-free tape can be used by lithographers (center) for edging, opaquing, or stripping negatives. Another special tape saves time and labor in marking truck lanes and safety areas on plant floors



Few printers take advantage of what other business concerns consider their surest avenue of selling and so don't realize

Bill Enclosures Promote Business

★ Few printers take advantage of what other business concerns consider their surest avenue of selling—enclosures inserted in the envelope with invoices and monthly billings. The printing proprietor has only to observe what he himself receives from department stores and from public utilities which are promoting the sale of appliances requiring electric current or natural gas. Take some of these out of the waste basket and examine them if you have any doubt. A vast amount of good quality printing is going into them.

It requires little consideration to reveal the potential value of these statement mailings. Here are customers currently doing business with you as evidenced by the invoices or bills that you are sending them. Every advertiser knows that those who are already patronizing your business are the best sources of more business.

Here is an envelope, bearing *first-class postage* (since a statement is being sent, the promotional matter is considered *postage free*), going out to a prospect who is the most certain of all to open and note its contents. This is more than you can say for much of the direct mailing that goes out under a permit or in envelopes that may be opened at the end, sent out at reduced postage. Just how to keep this type of mail from going into the waste basket without being read is the problem that shortens the lives of advertisers.

Here is a suggestion: If you will print your advertising slip or folder on "safety" paper, usually utilized only for printing checks, and fold and enclose it, so that the address appears on the "check" paper, in a window envelope, you will impress the receiver that he is about to receive a check and the impression will be strong enough to insure that he will open the envelope and at least glance at the enclosure. A big department store reports good results from an enclosure of this kind.

A simple but effective idea is the attachment of a gum sticker to the invoice or monthly bill. Colored gum stock should be used to afford a contrast with the white of the statement. Here are some copy suggestions:

THE ABOVE JOB was printed from standing type, held in storage for you. Other reprints can be made at the same price level. Changes in type can be made for the next printing at only a small additional cost.

Or this:

THE COST OF THE ABOVE JOB includes original composition. We are holding the type and reprints may be had, less cost of original composition.

By P. R. Russell

Parthenon Press, Nashville, Tenn.

Here is one that you will have frequent occasions to send:

WE WERE HAPPY to produce this job on an emergency basis for you at no increase in cost. We do this in anticipation of further business from you.

Effectiveness will be added to these stickers if some one, while attaching them to the statements, will initial them with ink, using the proprietor's or a salesman's initials. Any sort of "personalizing" increases the effectiveness.

There can be a stream of stickers carrying a series of brief advertising messages producing an increasingly good effect. These may be kept convenient for attachment by the clerk or clerks entrusted with the job of folding and inserting statements in envelopes.

Color Advantages Pointed Out

An excellent example of the enclosure idea was used effectively in a monthly direct mailing by the Democrat Printing and Lithographing Co., Little Rock, Arkansas. President Frank Parke produced two "bee" labels, same copy, one in a single color, black on white, and the other done in colors. The contrast was obvious. Somewhere in the accompanying folder enclosure he explained the relatively small difference in the cost of the labels. Often a very small, almost stamp-size enclosure will attract more attention than the larger size. The recipient's curiosity is aroused by the small enclosure, and he is much more likely to look at it than at a larger piece that obviously is "only an advertisement."

A lot of effective mail enclosures are being done on small offset units at very reasonable cost and the printer with one of these "baby" units can use it profitably for himself as well as for his customers. The small, simple offset press can do simply-designed two- and three-fold enclosures, ordinarily in one color with color of stock and of ink giving added effect and variety.

Copy for these enclosures may center on the customer's possible needs for stationery and office forms. They may contain a suggestion for matched letterheads, envelopes, statements, etc., and also the increased attractiveness of extra color and a better quality of stock. The case of a Nashville attorney may be cited. He always bought 24-pound, 100 per cent rag content bond envelopes on the theory that he was dealing with business and professional men who get a great deal of mail. In going through a stack of envelopes to open his day's mail, the business or professional prospect for this lawyer's

services could not help but be impressed when he came to an envelope that required effort to open and appeared so much better in quality than the others. Maybe he has something!

The printer who can always give prompt service to his customers has something to advertise and *should* advertise it. Maybe the best form for advertising prompt service would be one or more letters of appreciation from customers extolling the brief time required to get work done by you.

Some printers will want to make up a base price list on customary items. The printing needs of the average customer are continuous and do not develop all at the same time. If the order for which you are sending a billing proved satisfactory as to quality, service, and price, the receiver of your statement with enclosures will be interested in what it may cost him to continue to do business with you. Put

"I Just Wanted to See How Low I Had to Go To Get the Job"

The above is an excuse for low prices that is offered time and again by those who'd have us believe that the other fellow's prices are too low. It doesn't stand up as an excuse, however, because price doesn't always determine who gets the job, fortunately.

Many customers are loyal to their printer. They don't care to change. But they do like to check pricing occasionally and will ask for another bid or two. The new printer comes into the picture with a slightly lower price. The customer remains loyal. Next time the new printer drops his price still further and the customer still remains loyal. When the new printer's price approaches the ridiculous the customer begins to feel that he must have been paying too much all the time, and he makes a change.

What has happened? A good account which has been serviced well and honestly has been lost — the price has been reduced on the job — the buyer decides that perhaps shopping is a good idea after all — the printer who takes the job loses money on it.

"I just wanted to see how low I had to go to get the job" philosophy is a sure way to keep the printing industry near the bottom of the profit ladder.—*Bulletin of the Oregon Printing Industry.*

Why Do They Leave Us? Why Do They Stray?

Have you ever wondered why you lost customers? The answers may surprise you.

A survey by *Sales Management* reveals some interesting data. It shows that 60 per cent, by far the largest group, desert you because of indifference on the part of the seller—and that means you; 14 per cent are lost because of failure to clear up grievances satisfactorily; 9 per cent because a better price was quoted by someone else who kept on beating your prices; 5 per cent are lost because of friendship with other people; 3 per cent because they have moved away, and 1 per cent have died.

These figures should stagger any businessman, including printers. By far the largest number of customers are lost because of something that you—the seller or your staff—failed to do or did in a way that did not satisfy the customer. **ONLY 9 PER CENT LEFT FOR A BETTER PRICE QUOTED BY SOMEONE ELSE!**

in all the "hooks" you can to catch the customer's business. Amateur fisherman may fish with only one hook, but professionals throw in every hook available.

Some will want to make special offers at certain times of the year to stimulate business. If August is a dull or slow period in your plant, you wouldn't advertise that fact directly with your customers, but you might begin enclosure copy by saying: "In order to make sure that our work schedules for August are filled to capacity, we make the following attractive offer, etc." The successful department store manager knows about when to expect a dull period and works out some kind of special stimulant for the "low" curve on the sales chart. It will pay any printer to make it a practice to attend all the wholesale and retail conferences and conventions that he can. There was an interesting item in the trade journals of the jewelry business about the appointment of Raymond Blattenberger of Philadelphia as U.S. Public Printer. It seems that he had so ingratiated himself with important customers in the jewelry business, as vice-president of Edward Stern and Co., that they staged a banquet in honor of his appointment.

Under Sales Manager's Control

Even though stickers are attached and other enclosure items are made by clerks, it can still be under the control of the sales manager or someone else with equal interest and enthusiasm. By using a system of numbering each sticker or enclosure, the desired number may be pencilled on a statement and this pencilled instruction can be followed in making the enclosures. If there is reason to believe instructions are not being followed, there should be frequent sampling of the mail before it goes out to see what is going on.

Put time and effort into this sort of thing and it will pay off. Take a good

look at the next mailing you get from a big department store and see how carefully selected are the enclosures sent to you. Your conclusion will be that somebody is supervising this matter with care.

Too few printers do any advertising of their business, still fewer use direct mail, although a considerable part of their business volume is derived from promotional printing destined for the mail, so here is an opportunity to do some direct mail advertising with the best possible chance of getting good results.

Most Printing Needs Quality Improvement

By Sol Malkoff

Much of the printing being produced in the average commercial plant can be improved in quality. In both large and small shops, a great deal of work does not reflect craftsmanship. It is difficult to find a well designed and well produced printed piece . . . good art, layout, typography, plates, press work, paper and binding . . . all the elements which add up to quality.

Through the years, manufacturers of printing equipment have given us machines which increased the productive capacity in the plant; however, there is a shortage of trained men to run these machines to their fullest advantage. In other words . . . though we have advanced technologically, *we have not progressed at the same time in the training of men to do quality work* on the new machines. The tendency in too many plants is to let quality take a secondary position to production. It takes time to get quality; we are not giving ourselves enough time to do good work.

How many times have you heard these statements? ". . . let it go, the customer won't know the difference;" ". . . let's see if the customer will accept it;" ". . . that's good enough, slap it out;" ". . . rush job, son, nobody will see the stuff anyway." How many times have you used those statements?

Another reason for low quality is the printing buyer who thinks the lowest bid is the most economical buy . . . or to put it another way . . . *we have not trained printing salesmen to sell quality* because it is less work to take an easier line of selling. And the easiest line of selling resistance to the average buyer's heart is "price." As long as buyers are willing to accept mediocre work, quality will suffer.

And then we have the advertising agency. Agencies are a great source of work to us for they create and sell printing to the advertiser. Many agency account executives (not always the production man) in a desire to please a client, stick out the printer's neck on delivery time and costs. *Too many printers are backward in educating the agency in proper preparation of art, copy, engravings, paper, etc., so that a craftsman-like job may be produced in the plant with a minimum of time and effort.*

What are you, as the one who supervises a plant or department in a plant, doing to achieve quality? Do you take time during the course of a day to talk quality? Do you make an effort to instill in those about you the desire to do better work?

To sum up, we need to educate the men in the plant, the salesmen, the buyer, the agency. By a better utilization of machines and men we can achieve beautiful printed pieces under modern productive methods and raise the standard of work in our industry.

Get Watermark Right Side Up

One thing that always amazes quality printers, and paper makers as well, is the large number of letterheads on which the watermark is upside down or on the wrong side of the sheet. These small things are important. Is this happening in your plant?

Advertise Your Product

It is estimated that in competition for the advertising dollar, the radio industry spends approximately 100 times as much for printed promotional material as printers do to sell their own product.

Material Handling Costs Cut Into Profit

What do you make on paper or on outside work? Ten per cent, 6 $\frac{2}{3}$ per cent—more or less? Some firms mark up paper as little as 20 per cent and when they do this the margin left for the house is but 6 $\frac{2}{3}$ per cent. Here's how:

Total Selling price	\$600	100 %
Cost of Paper	500	83 $\frac{1}{3}$ %
Gross Profit	100	16 $\frac{2}{3}$ %
Commission to Salesman		
10% of selling price	60	10 %
Margin left for house	\$ 40	6 $\frac{2}{3}$ %

This margin, of course, is the remainder which is left after deducting the salesman's share and is utterly inadequate to cover the cost of accounting, collecting, advertising, and the share for the management and administration of the business. Of course there should also be included in the costs a figure for handling the material in the production department and if the management does not include the cost of handling in its production cost figure, such cost as is involved in handling the material has to come out of the gross profit.—*Industry Letter*, Printing Industry of Pittsburgh.



Nellie E. Quirk, founder and president of Philadelphia's Chestnut Street Engraving Company, has built her firm on a solid foundation of advertising and sales promotion. Display advertisements like one above, appearing regularly in the classified telephone directory, have been a basic part of the program

IN PHOTO-ENGRAVING

... it takes years of experience
to realize the importance
of production.

Call
PE nypkr
5-7878

AT IT OVER 39 YEARS



**THE CHESTNUT STREET
ENGRAVING CO., INC.**
11th & CHESTNUT STS.

Attracting More Business With Telephone Book Ads

★ Some of the most successful advertising a photoengraving firm does is directed not at prospects but at old, established customers.

That's a cardinal point in the sales promotion program of Nellie E. Quirk, president of Philadelphia's Chestnut Street Engraving Company. As the Quaker City's only woman photoengraver, perhaps the only one in the United States, Miss Quirk has made herself something of an expert in promotion and sales psychology during her 55-year career.

"A firm like ours that sells a service is especially dependent on continued patronage," she said, "so in planning our advertising we never favor prospective accounts to the neglect of an appeal for repeat business."

Miss Quirk hasn't always been in this comfortable position of giving first thought to promoting long-term customer relations. She had to establish her firm first, and that was uphill work in the early days. The event that started her on the climb occurred in 1909, "two weeks before Christmas," she recalls. A management change and a sweeping staff reduction resulted in the loss of her job as office manager of a then-prominent engraving house.

Along with some similarly displaced coworkers, she decided to go into business for herself. She bought a firm that came onto the market at about the same time as her dismissal, her winning bid of \$1,010 being just \$10 higher than the highest competing offer. Wryly, this Philadelphian said, "I'd never do it again."

She remembers how little equipment came with the sale and how she bargained with the building manager for such elementary facilities as heat and water.

The 16 employees of that first year have grown into the present staff of 48, and since 1922 the firm has been housed in modern shops and offices covering three floors of a downtown building. In the interval, the firm has established itself by specializing in service to advertising agencies, a market that Miss Quirk personally canvassed in the early days. One of her first visits was to the offices of N. W. Ayer & Son, Inc., oldest ad agency in the country and one of the first to give the infant engraving firm a trial order. It was for line work, Miss Quirk recalls, with halftones added later, and this was the beginning of an uninterrupted 44-year business relationship.

She says that the expansion of Philadelphia as an advertising center accounts for much of her business growth. But she also gives credit to her sales promotion methods. Over the years these have included advertising in the classified telephone books, trade magazines and newspapers, as well as advertising specialties.

The first form of advertising undertaken by Miss Quirk was a full-page ad in the classified pages of the 1910 Philadelphia telephone book. She has maintained a prominent ad in every succeeding issue of the directory and regards this as the most effective advertising she has done. It was the source, she said, of one of her first sizeable orders. A newspaper as far away as Harrisburg noticed the di-

rectory ad and called to inquire about a special anniversary job. The result was an order booked for three full pages of engravings.

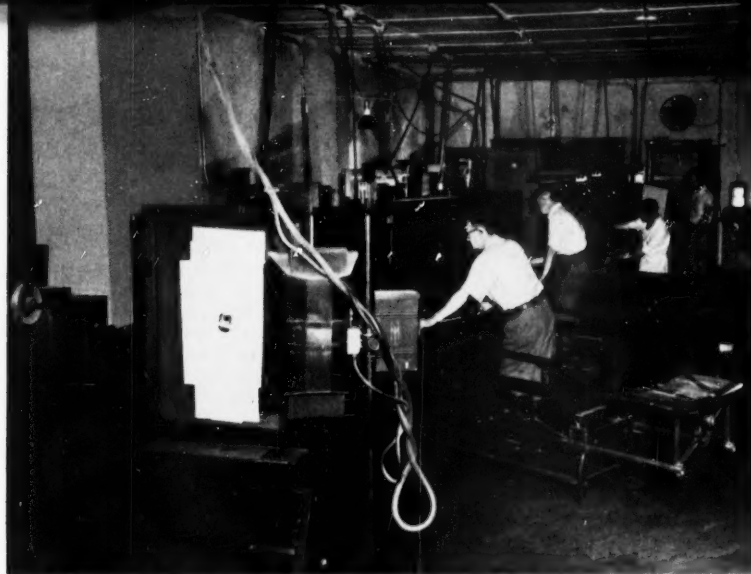
"New business of the right kind is always welcome," she said, "but today we obviously aren't as 'hungry' for it as we were when we were getting established."

"Businesses grow up and mature the same way that people do, and when this happens, your attitude toward advertising changes. You have the same need to stay in the public eye but it becomes more a matter of prestige and name remembrance than of direct sales results."

As an example, Miss Quirk cited the fact that her current "yellow pages" ad under the "Engravers" heading is the larg-

Since 1922, Chestnut Engraving has occupied three floors of this central Philadelphia building





Appeals for repeat business have been given continuing emphasis in advertising and sales promotion of Chestnut Engraving, and expansion of facilities has followed growth of business through the years

est in that section of the book. A quarter-page display, the largest accepted by the publishers, it stresses quality and service in reminding readers that "in photoengraving it takes years of experience to realize the importance of production." Miss Quirk also uses a bold-type listing under a second heading, "Engravers-Photo."

In commenting on her large display ad, Miss Quirk said, "Our good customers, many of them outstanding advertising experts, like the idea that a supplier of theirs is itself a prominent advertiser. It reminds them that they're doing business with a firm that believes in advertising."

"Also, they'll recommend us to their own clients, manufacturers who want to order a job direct from an engraver. It helps the agency men to be able to say, 'you can't miss Chestnut Street Engraving in the classified'."

Calendars, too, are used because they are the ideal way for an engraving house to demonstrate its product. A local artist is commissioned to execute an exclusive subject, sometimes in color, sometimes in black and white. These drawings are mostly scenes of Philadelphia, of Colonial Williamsburg, and of early transportation methods.

Describing them, Miss Quirk said, "Their artistic merit is such that these illustrations are often framed and hung on

office walls, or even find their way to the living room or library walls of my customers and prospects."

Calendar distribution is made to approximately 1,000 firms and individuals on Miss Quirk's mailing list, a "gold mine" in her words. Other advertising specialties that have been useful in reminding the trade of the company name are letter openers, desk clocks, wallets, and thermometers. And many an agency customer has been flattered by Miss Quirk's mailing of sample press proofs emphasizing the handiwork of both the agency and Chestnut Street Engraving.

All printed material of this kind carries the engraver's copyrighted trade-mark, which has been in use since its development in 1909. This symbol pictures a heraldic lion snapping a copy camera with the words "quality" and "service" at top and bottom.

Summing up, Miss Quirk cited four factors of knowledge fundamental to business success: the financial end, how the product is made, how it is sold, and "getting along with people."

"And the fifth," she said, "and probably the most important is knowledge of advertising. It should be prominent and attractive and you should use it during all stages of the growth and consolidation of your business."

Quality of workmanship, as in the plate finishing department, and prompt, reliable service have been keyed in advertising directed to customers and prospects. Craftsmanship of workmen is emphasized



Know Your Paper

Paper Properties and Their Limitations

Paper is one of the most common things in the world today and one which the general public knows little about when it comes to values and application. Few people aside from those experienced in the industry, or in closely related activities realize its magnitude. To most people paper is just paper, something to serve as a means of communication, never realizing, or even giving a thought, as to why all these thousands of items have been and are continually being made, each to serve some particular purpose or produce some desired result.

If you can *increase* one characteristic of a sheet of paper, you usually *decrease* or at least change one or more of the others.

ALKALI-PROOF—The ability of a sheet to withstand discoloration when coming in contact with an alkali or soapy substance.

It is impossible to make a paper alkali proof if there is any groundwood in it.

BRIGHTNESS—Is a measure of whiteness, or total absence of color. The whitest material known at present, magnesium carbonate, is considered to have a brightness of 100 per cent and all other materials, including paper, are measured against this as a standard.

If brightness is increased you may expect a decrease in strength. Bleaching, being an acid process, destroys fiber strength in proportion to the harshness of the bleaching action. If the brightness is secured through the use of excessive fillers the sheet becomes weak, as filler itself has little or no strength.

CUSHION—The ease with which a sheet conforms to the printing surface of the press. In order to increase cushion, the use of some soft pulp such as soda or old paper stock is required. Too much will result in loss of strength. A large percentage of old paper stock will cause the paper to have a grayish appearance.

FOLDING ENDURANCE—Requires a relatively long-fibered stock. Long fibers, while contributing to tearing strength do not have the uniformity and produce a cloudy, wild-looking sheet. For a clean fold, short fibers are used to produce an even formation but a weaker sheet.

FORMATION—The arrangement of fibers within the sheet. A well closed uniform arrangement representing good formation, which indicates a level printing surface while a wild, cloudy or bunched arrangement indicates poor formation, affecting the printing surface.

A good formation requires short fibers which will produce a weaker sheet. If a stronger sheet is required the formation would suffer, and in that case the printed results would also suffer.

GLOSS—The glare or shine resulting from a polished surface of paper is not to be confused with smoothness to which there is no direct relation.

Gloss is sometimes increased to some extent by excessive calendering. If obtained in this way, calender blackening may result and cushion and opacity would be lost.—O. H. Runyan in *Galley Proof*.

Scanning the Scene

Through the Eyes of



"JL"

Typographers, Don't Miss This!

A small but select group in the graphic arts which doesn't seek members and wishes to remain the intimate group it has been for almost 20 years, is collaborating with a large one, the International Association of Printing House Craftsmen, in an unique service activity—a workshop conference on design and typography at St. Louis on March 27 and 28. Membership in either group is not essential to attendance, and I'm urging every one who has any special interest in those angles of the business to be on hand to participate.

The workshop is the idea of Howard N. King, president of the International Association of Printing House Craftsmen, who has stimulated similar meetings on other angles of the business in other cities, coast to coast. The sessions will be after the pattern of shop conferences on the handling of work from the time copy is delivered to the moment of going to press. There will be no set speeches after the usual pattern but down-to-earth, informal discussions of type and design problems. Blackboard instruction in both layout and copy-fitting features is planned. A free use of samples, visuals, et cetera, will be made to illustrate graphically every point brought out in the discussions. The actual step-by-step making of mechanicals for offset reproduction will be included. The brief pointed talks will cover all subjects pertaining to the use of type, calligraphy, design, layout, copy-fitting, composing room procedure, photocomposing, and preparation for offset. Those attending will have the opportunity to become familiar with the operation and product of the Fotosetter. This is possible through the courtesy of Hubert J. Echele and John Lamoureux of Warwick Typographers, who operate three of these machines and who have arranged to hold the workshop on a floor in the building in which the Warwick plant is located.

The small group alluded to—the select Typocrafters—come into the picture more or less as instructors, surely as leaders. Included are men who have made copy-fitting a science, like Ed. Christensen, author of a system; top-most layout men, like Glenn Pagett and Harvey Petty; a hand-lettering specialist, Frank Kofron; and a leading type designer, Dr. R. Hunter Middleton of the Ludlow company.

The pattern of the meeting will be after that followed by the Typocrafters throughout the years the group has met. Members bring samples of their own work or the work of others emphasizing new and different twists, and most in-

formally discuss the whys and wherefores from esthetic or production standpoints.

As the illustration on this page indicates, members break up into small groups, or even twosomes, determined by special common interest in something or other, and go into its most minute detail. These small groups change every little while during a meeting. This is in striking contrast with the usual convention or other meeting where one speaker gives the answers without any questions being asked, or any opportunity to ask them being given.

Sessions of the Typocrafters are different: questions and answers are equal—



Some of the members of the small but unique and intimate organization known as the Typocrafters at most recent meeting in Chicago. Along top, in order, are Igor de Lissovoy, design department, R. R. Donnelley & Sons, Chicago; Harold Sanger, Printing Instructor, Chicago; Eric Mann, Mount Morris, Illinois; William Stone, Sequoia Press, Kalamazoo, Michigan; Hec Mann, Mann Graphic Arts and chief of Typocrafters, Mount Morris, Illinois; Ed. Bachorz, Racine, Wisconsin; and Max McGee, Springfield, Illinois. Shown, left to right across bottom are Glenn Pagett, Indianapolis; John Lamoureux, St. Louis; Dr. R. Hunter Middleton, type designer, Ludlow Typograph Company, Chicago; Frank Kofron, Minneapolis; G. H. Petty, Indianapolis; and C. Harold Lauck, Alexandria, Virginia

with the questions sometimes taking more time than the answers. Those who attend the Type and Design Workshop at St. Louis on March 27 and 28 will find someone to answer their questions authoritatively. Indeed, the workshop idea goes farther. As far as possible in some workshops being promoted by the International Association of Printing House Craftsmen, those who would ordinarily be just a unit of the audience will have opportunity to do some operations under

guidance, or at the least see them demonstrated or actually done.

I can't resist—on the side, as it were—to advocate small, select groups like the Typocrafters in the East, South, and West as well as in the Central-North, bailiwick of the Typocrafters. They're easy to handle, can do a great job. The Typocrafters group has no officers. The late Ben Wiley, among the founders—of which I am proud to have been one—was the spark plug of the group until his death. Some one has to distribute notices of meetings, arrange hotel accommodations when the members get together—get things going generally. Ben did that like a Trojan. His mantle fell upon Hec Mann, for many years head of the editorial and publication planning department of the Kable Brothers printing concern at Mount Morris, Illinois, but now head of his own graphic arts service organization. Hec is chairman of the coming Typography and Design Workshop at St. Louis, and those wishing to participate—and I mean *participate*—should make their reservations with him, and at once. This is in the nature of a last call. Address *your* bid for a reservation to Type and Design Workshop, Box 150, Mount Morris, Illinois. Accommodations are limited. Oh, the fee is \$5—only five bucks—and that includes

the dinner on the evening of March 27.

I can not emphasize too strongly that for anyone interested at all deeply in the field of type and design this Workshop at St. Louis can prove a mighty important factor in his future. He will not only have the opportunity to witness the actual work of specialists but to participate.

J. R. Frazier

THE INLAND PRINTER for March, 1954

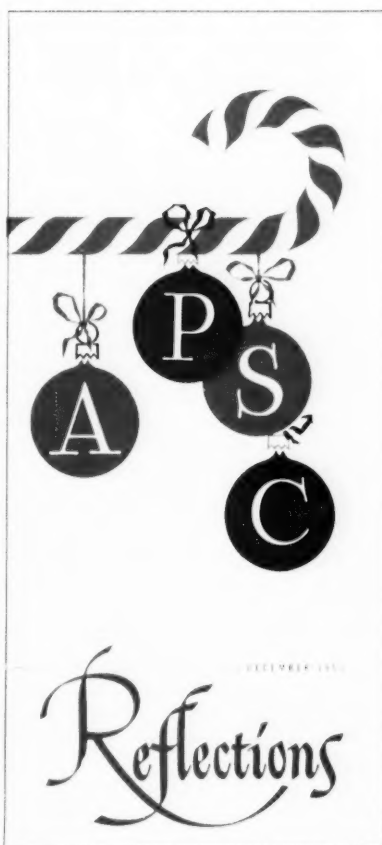
SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

MARCEL PRIMEAU, Montreal, Canada.
—The Reno stationery pieces are original and striking. We feel the one word, "Reno," is over-emphasized for two reasons. One is that the letterhead takes up rather too much space. That is not as important an objection as the fact that the word is so very much larger than others of the name, "Metal Specialties Registered." The disproportionate difference in size is made worse by the fact that the words in the smaller type—no, the word Reno is hand-lettered—are in a quite light sans serif type. Part of the "M" in "Metal" overprints the blue band in which "Reno" is in reverse color and almost all of the smaller line giving the company's address. The letters overprinting are not at all clear with so little contrast between the type in black and the blue background. The effect is complex, and the type less readable than it should be. So, avoid such overprinting, especially when just part of a copy item overprints and part doesn't. "Metal Specialties Registered" should, by all means, have been printed in larger type, and all of it set at the right of the blue band extending from top margin. The letterhead is another case of a design having some good qualities and being different, but, to offset the advantages, of a type that is difficult to arrange and, what is more important, hard to read.

THE TOLEDO PRINTING COMPANY of Toledo, Ohio.—The idea of your series of blotters is an excellent one and we're sure each new issue gets immediate and interested attention. Main head on each is "Our Chinese Proverb for the Month of June" or whatever the particular month of issue is. Following in a panel, is the proverb, new on each blotter. "Among men, who is faultless?" is the one on the blotter you have sent us. This is followed by a selling talk on the merits



Few printers put as much thought and, then, artistry into covers of their company magazines as The E. F. Schmidt Company, Milwaukee. Original of this highly unusual design is in green and red on white paper which is flecked with spots of "gold"

of your printing and service, the theme of which is consonant with that of the proverb. For instance—and, of course, for the enlightenment of other readers—we find in your paragraph "... while we acknowledge we are ... not faultless, we honestly feel that our level of efficiency is as high as humanly possible," et cetera. It is notable that you do not display your name boldly, omit address and telephone number altogether. Considering the nature of the piece, your name (only) is properly set in the small type of the copy about yourselves following a dash at the end as is customary in giving credit for short items in newspapers and magazines, items which are not long enough to justify a display by-line. Arrangement is neat and orderly, the copy functions exceptionally well, even though typography and layout are not outstanding design-wise.

R. O. STRYKE, Alexandria, Virginia.—While the special letterhead used in celebration of the 170th anniversary of the *Alexandria Gazette* is no work of art *per se*, it is worthy for its old-time flavor and the attention it is bound to get. It is interesting to note that each of the four type faces and the figures "1784" date back over a hundred years and that each letter carries the imprint of the Johnson foundry of Philadelphia. It was thoughtful of you to select an ivory-toned paper to get the effect of age, and, in view of the hue of the stock, to print the design in deep blue and medium brown. The effect is both pleasing and harmonious, and indicates that you are a painstaking, talented craftsman. We like the line, "Invites you to share in its 170th Anniversary," and are making a note of the fact that "America's Oldest Family Newspaper" is carried beneath the name of the paper as sort of a slogan. We repeat that the arrangement violates some principles of design, es-

another
Victorian era
type face

The types are Playbill with Lino set Devienne. A Planning and Layout Department is at your service to help in all things typographic.

Playbill

A type face deriving its name from the old theatrical posters. It is available as repros, electros or plastic in 24 and 36 point, together with 42 point caps and figures. Particularly useful to create just the right touch in your period printing.

Cecil H. Wrightson, Inc.
COMPLETE COMPOSING ROOM SERVICE
74 INDIA ST., BOSTON HANCOCK 6-1150

Original ideas and interesting layouts characterize advertising of the Boston house of Wrightson, regularly printed on Government post cards


Top quality at all times, served daily by Cecil H. Wrightson, Inc., a complete Typesetting Service at 74 India Street, Boston 10, Mass. If special reservations are desired telephone HANCOCK 6-1150.

PLANNING
LINO INTERTYPE FACES
LUDLOW FACES
MONO FACES
FOUNDRY FACES
PHOTO DISPLAY COMPOS
MAKEUP - LOCKUP
LINO-TAB. RULE FORMS
MULTIGRAPH SLUGS
ELDOD MATERIAL
BORDERS AND ORNAMENTS
STOCK CUT SERVICE
REPRODUCTION PROOFS
MOST MODERN EQUIPMENT

Another Wrightson card in collection submitted by Frank Lightbown. That on the left is in red and brown and the one above in gray-green and pink

pecially balance and, to a lesser extent, order, but the character of the old-time type compensates. Indeed, the type would scarcely fit present standards of layout and if it would, the desired effect of old-time flavor would be sacrificed. We show the letterhead on page 54 where, although we can not duplicate the original colors, we show it as an example of what can be done to reproduce old-time flavor.

HOLDEN PRINTING COMPANY, Minneapolis, Minnesota.—"A Real Straight-shootin' Partner" is a fine French-style folder, expertly laid out and printed in excellent colors. It should benefit you very much publicity-wise. The angle is that you work with your customers faithfully as did the square-shooting cowboys of the old West. It makes an interesting tie-up, represents an association of ideas which must appeal, especially with the characterful illustration on the front page in semi-cartoon technique, showing a cowboy in proper regalia leaning backward nonchalantly as he fires his six-shooter, and one of a conventionally garbed gentleman in similar technique on page two, the latter casting a rope, in the loop of which at the center of the spread the word "Holden" appears in a vertical line with letters alternately in black, orange, and blue. To pick out something to point a finger at in an item so excellent is all but mean, but we do consider the type of the text on pages two and three is too weak in relation to the gray stock used. We consider a bolder type, maybe a size larger, would be advisable. Besides being more readable, such stronger type would balance better



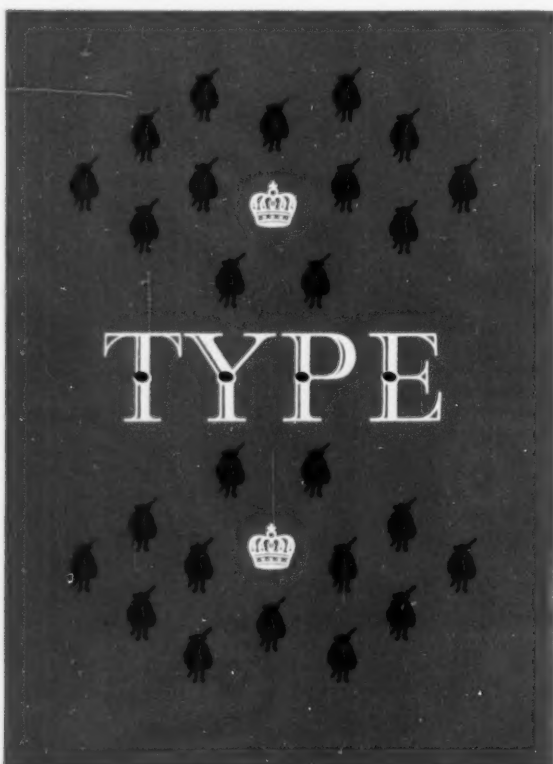
We have a considerable number of clients who are wise enough to believe advertising *directly* to selected individuals is more productive than wooing mythical mass markets and audiences. They rightly believe that attractive mail advertising gives a persuasive personal note to a message that other advertising lacks. We're wise in the ways of mail advertising, for that's our business — from idea to postoffice. Let us explain how our services can produce for you.

Publicity Associates, Inc.
Mail Advertising Specialists
 109 Sycamore Street — Evansville 8, Indiana
 Telephone 2-6271

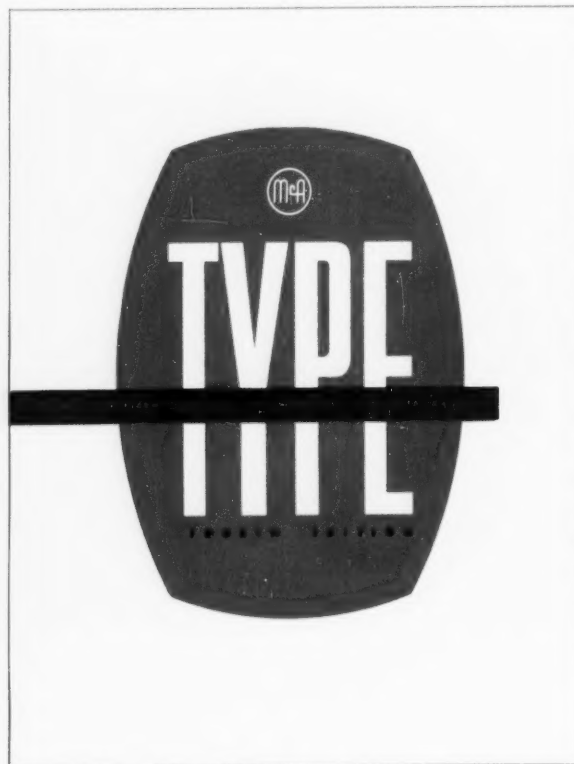
No passing this mailing card without reading it. It was designed by Herbert W. Simpson, Evansville, Indiana, and printed in orange and black on India

with the other elements which, as printed, are noticeably stronger. Contrast of tones in such circumstances may sometimes be desirable, but, as a general rule, harmony and balance of tones is desirable from an esthetic point of view and in this case, to repeat, there is the matter of the improved readability the bolder type would bring about, especially considering the paper is not white.

WARP PUBLISHING COMPANY, Minden, Nebraska.—Congratulations on the 1953 edition of your keepsake brochure, "Warp's Christmas Reminder." We've received this gem happily for many years and you know we are not repeating when we say this latest one is the best planned and best executed typographically of any issue we recall. Featured, as heretofore, is the four-color process illustration of the dome of some local building, aglow with colored lights, some arranged to form stars and bells, filling page one inside and bleeding off all sides so that it shows through and becomes part of the cover due to die-cutting the cover to simulate a church window frame printed in gold. Title, date, and so forth appear above and around the die-cut window, all in red except the window frame and uncial initials starting the words "Christmas" and "Messenger," which are in "gold." The cutout in the back cover is even more striking. It is in the shape of a bell disclosing a section featuring a red candle from a large full-color illustration on the last inside page. Inside pages bearing your greetings and a number of appropriate poems and songs are beautifully handled. There is



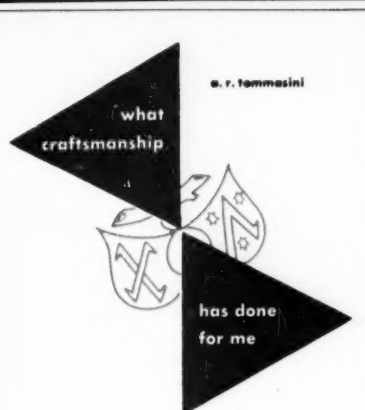
Complete effectiveness of this type book cover of Harrold & Sons, London, England, can be appreciated only by seeing original printed in a bright blue and red, the latter where black appears in this reproduction



Advocate of idea of making things big and keeping them simple, the editor endorses covers like this by McCormick-Armstrong Company, Wichita, Kansas. Original is printed in deep orange and black on moderately light gray stock

no page border, but illustrative-decorative bands about half an inch wide are printed at outside of each page which feature stars, snowflakes, baubles, and other things usually on Christmas trees. These bands are suitably printed in a pleasing rather light bronze-green. Thought was put into the planning of this 6- by 9-inch booklet and it certainly paid off. To conclude, your pressmen did their part intelligently.

FREDERIC M. PANNEBAKER, Denver, Colorado.—We're bending low in apology for having—inadvertently, of course—overlooked your letter of several months ago and the excellent and interesting lithographed work which arrived at the same time. There are two piles on our desk, one with examples of printing submitted for review—and which we do review—and the other for things not sent for consideration in this department. Like you, with respect to the nice things you sent, we dislike discarding items of printing. It even hurts to destroy the pretty wrappings around our Christmas gifts. Well, your package simply got in the wrong pile and has just been discovered. Leading feature of merit in what you do is the lively layout, striking appearance of practically all items effected without overstepping the bounds of taste, without ostentation, or the least suggestion of garish display. Good taste is highly desirable on most work; it will not be overlooked. Since you so generously credit artists and typographers having a hand in some of the items, let's say that your offset work is excellent, too, and you have the knack of choosing highly pleasing and effective



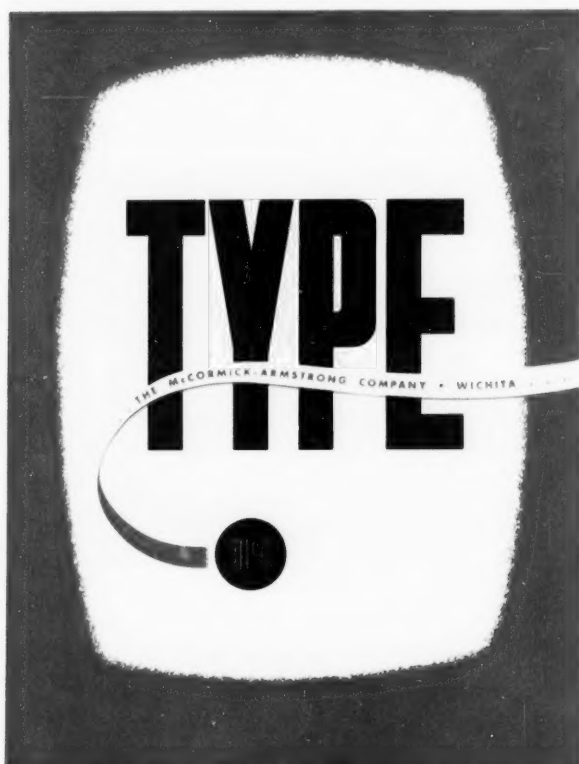
CARRYING OUT OUR "Share Your Knowledge" slogan has always been the fundamental principle or object that Craftsmanship stands for; but I wish to emphasize another vital element in Craftsmanship which, perhaps, few seem to sense or recognize as one of its main educational features.

Through the Round Table discussions and the general meetings I have gained technical and practical information which has been a valuable help to me in my work, but I have also found another phase in the Club contacts on which I place a higher value. Most of us are

Striking and unusual handling of display on title page of folder by able typographer A. R. Tommasini, Berkeley, California. Original is printed in black and deep orange on blue antique-finished paper

color combinations. Best of the work, in our opinion, is the stationery for Harman & O'Donnell printed in a rather light blue and red-orange, the name being reversed in an oval panel, near the upper left-hand corner of the sheet, printed in the blue. It is striking and at the same time pleasing, a combination which is comparatively rare. Another especially striking letterhead is that of the McCoy Motor Company, but we feel the lines above and below the red rule are too tight and that the words "Motor" and "Company" of the name line are too widely letterspaced.

C. NEIL of Vancouver, Canada.—Stationery items for the Croton Studio are of interesting layout and forceful in display. However, the contrast of shape between the lettered cursive and the extra-condensed light-toned sans serif is too great on the letterhead, the design of which, as a whole, occupies too much space on the sheet for practical purposes. The main section of the design could have been materially higher without adversely affecting the design. Wide differences in the shape of types and lettering in any single item are to be avoided. The same combination is on the envelope, but the effect is not so bad because the elements are smaller. The larger things are—including type—the more pronounced any difference in proportions and shape will seem. This envelope corner is really "sweet" and might have been used in somewhat larger size on the letterhead. Of course, if it were blown up to what might be called full width, the difference in shape of the let-



Cover from another year's issue of specimen book of McCormick-Armstrong Company. Again, the display hits viewer "right between the eyes"—and properly. Original is in deep green and black on paper of heavy yellow hue



You must hand it to Edwin H. Stuart, Pittsburgh, for developing his company's magazine into a local advertising and human interest publication carrying paid advertising. Covers like this one invariably appeal

eM-PiCa



AUGUST 1953

This cover from employee publication of the Mack Printing Company, Easton, Pennsylvania, is one of a year's series featured by illustrations enlarged from those of a stock cut service, something others might follow. The original is in yellow and brown on white paper

ters of the word "Croton" and "Studio" would become pronounced as on the letterhead but it need not be enlarged much and the whole set near the upper right-hand corner. That itself would contribute something of distinction in contrast to the usual design as wide as the width of the sheet permits, leaving side margins, of course. Your two company proof envelopes are good. We feel that the stars used in forming bands are a little weak, strange as that may seem considering our firm conviction that type should have a big play. We are sure about another point, however. The word "Proof" and following copy on the large envelope are much too small, both for making an impression and to be in proportion to the size of the envelope. The small corner card which suffices for the usual correspondence envelope just doesn't fit in the case of a 12-by 9-inch proof or catalog envelope. It is natural to sense violations of basic principles like, for example, proportion.

LAFAYETTE TYPESETTING COMPANY of Lafayette, Indiana. —Yours is one of the most unusual and well executed calendars we've received for 1954. In the first place, up-to-date and stylish types are employed, even for the calendar panels, for which too many still use the old block types supplied by plate-service concerns. The item is plastic bound, the leaves opening upward to be tucked under an extension of the front cover as the months change. So, the leaves don't have to be torn out, and the item remains unspoiled at the end of the year. As hung, the upper half, or what would be the left-hand leaf of a conventional booklet, carries some sage epigrammatic tidbits, which, al-

though having a humorous slant, add up to sound advice on conduct. There is, for instance, "Man: The only animal that can be skinned more than once" and "Argument: An oral contest in which two people display their ignorance." Each of these motto pages is set in a different display type which, showing the range of your equipment, is a worth-while feature. At the bottom of these left-hand or upper pages—however you look at them—there is a reverse plate in the center, and at the fold, giving the name of the month, the calendar for which is on the bottom leaf. This reverse plate is in black. Flanking it are small calendars of preceding and succeeding months, these printed in black over panels of light blue. As for the figures, all are in black except Sundays and holidays which are pink. As a new wrinkle, so far as we have noticed, the spaces usually left open at the start and the end of a month contain dates of the preceding and succeeding months, these in outlined type and pink. Presswork is excellent. On the final spread, the calendars for the full years of 1953, 1954,

1955 and 1956 are given in small-size figures. We have spread ourselves in covering your calendar because no constructive criticism on the item is possible.

H. D. BARTHOLOMEW, Vernon, British Columbia.—We're glad if we have been of some help to you. Reading your letter stirs us to say two things before commenting on the three Sowerby letterheads. First, don't ever for a minute let your enthusiasm for doing good work be dampened because some of your customers don't appreciate that brand. They may appreciate it more than they know and more than you suspect. Besides, there's the matter of principle and pride. Second, don't give your time away—charge for every minute. This writer is no authority on costs; and, of course, wage scales, rent, and a lot of things—different there than here—would have to be known before a cost accountant could advise you what to charge for any job. As for the three letterheads, we'll rate third the one in which the company name is in the condensed bold square-serif type, and even that isn't bad. We like more "oomph" in the display of



L

LITHOGRAPHIC PRESSWORK—Followers of this method of printing soon become well-paid craftsmen, who, in learning a trade, have a means of earning which they can not be deprived. The demand for pressmen by the lithographic phase of the printing industry is constant.

Characteristic page from exceptionally fine brochure-prospectus by Southern School of Printing, Nashville. With the second color a light blue, the original 9- by 12-inch page is more attractive

anything. You've given suitable power in the two on which the name is in large Cloister Oldstyle with oversize capitals. The type is of excellent design and not bold; good taste is combined with power. We consider an off-center arrangement superior to a centered one in about ninety of a hundred instances. Off-centered layout must, however, be balanced. So, of the two better designs (with Cloister main display), our preference, and with reason, is for the one where the main group is centered. It is balanced, whereas the other is overbalanced on the left and, odd as it is in the work of yours we've seen, there's a suggestion of disorder in the positioning of the name line and secondary display below. The pattern is not so good; in other words, the contour of the whole is not pleasing. There is one thing that we consider excellent about this setup we rate second. It is placing the diamond-shaped monogram device at the bottom of the column of names on the left side of the sheet. Put it there on our first choice, raising the column of names, as there is space to do, and raise the main central

group, too. The line at the right of the emblem could be there, too, with the other block of small type in upper right-hand corner. Now, a suggestion for remodeling our second choice. Move the name to the right enough to balance and set the lines below it flush left with the start of this main line, leaving the lines irregular along the right. This could result in an interesting design, but the smaller lines would have to be opened out more than they are.

YORK TYPOGRAPHERS of St. Louis, Missouri.—The French-style folder announcing your new business is neat. While layout is simple, there is interest in the off-center arrangement of elements of both title and third pages which only bear printing. Our sole point of adverse criticism—although, in your place, we would have gone for something bigger, more colorful and glamorous all around—applies to spacing of lines on the third page. The address crowds your name at the top of this page. Two points more between the two lines would make a world of difference, obviate effect of one



MAY 1933

Another Mack magazine cover, demonstrating "continuity" through use of series of small stock cuts probably created for blotters or calendars. As in one shown opposite, black is not used. This one was printed in rose-violet and deep green, a highly pleasing combination




Front of 9- by 12-inch folder issued by Leebo Printing Company, New York City, to present customers and prospects with item from this department which praised fine quality of firm's printing

line crowding the other. The addition of one-point leads between lines of the text group would also result in improvement. The same leading between the two lines of the signature group would help, especially in view of the fact that word spacing, as a rule, is quite wide. This business of spacing is relative. The chief reason the lines mentioned as being crowded appear so is because there is so much open space throughout the page. In a tight composition the lines wouldn't appear too close. Your letterhead offers a pleasing basic plan. However, the potentialities are not realized for two specific reasons. One is the crowding of the lines and groups, the whole giving an effect of disorder which shouldn't be, and wouldn't with the same basic plan carried out more openly. Your name lacks the unity a name should have due to the wide difference in style between the cursive lettering of "York" and the extra bold sans serif caps of "typographers." The effect is aggravated by the extremely wide letterspacing of the word "typographers," and the fact that the first three letters of this line overprint the blue panel in which "York" above appears in reverse. There is a limit to the amount type may be letterspaced, and bold-face type will not stand as much between letters as light face. One is never justified in letterspacing excessively to make a line an arbitrary length to fit some preconceived layout idea. As Ben Sherbow said, "Type must not be patted and squeezed into some preconceived form." Now to the address line, which, like the line "typographers," in part overprints the blue panel. Here, again, order is necessary; the

Leebo Printing Company
 ADVERTISING and COMMERCIAL PRINTING
 237 WEST 36th STREET, NEW YORK 1, N. Y.
 RAYMOND LONGACRE & TONS TONS

Günther Lenten, Köln-Brandsfeld, Moarweg 19, Ruf 51104

Buch- und Kunsthandlung
 Modernes Antiquariat
 Musikalien
 Ständige Ausstellung:
 Das schöne Buch



The Alexandria Gazette ALEXANDRIA, VIRGINIA
 America's Oldest Daily Newspaper

Invites you to share in its 170th Anniversary Issue


1734

Buffalo Skating Club

SKATING IS ON THE GROUNDS OF THE NICHOLS SCHOOL, IN AMHERST STREET

CLUB OFFICE: ELEVEN W. EAGLE STREET, BUFFALO 2, NEW YORK

Eric L. Hedstrom, President
 Walter J. Naiman, Vice President
 Thomas W. Mitchell, Treasurer
 William A. Mark, Secretary



ARTISTS PHOTOGRAPHS
 PHOTOGRAPHS ELECTROTYPES STEREOTYPES
 PLASTIC AND RUBBER PLATEMAKERS

CLELAND-KENT
 WESTERN, LTD.

520 CAMBIE ST. TELEPHONE, ALL TIMES, PACIFIC 1351 VANCOUVER 3 CANADA



THE Stobbs PRESS, INC.
 PRINTERS

A NAME IN PRINTING FOR OVER SEVENTY YEARS
 25 FOSTER ST., WORCESTER 8, MASS.

With color on well-designed original of first letterhead bright orange, effect is dazzling, lettering not clear. Color on second, from specimen brochure of German typefounder Stempel, is light brown, better for it than our green. Original of striking Stobbs design is in light and deep blue—with "Printers" red—on azure. Emil Georg Sahlin, able skater as well as typographer, printed the next one in dull green. With bright red, interesting original of Cleland-Hunt heading is too "hot." Not stylish as typography, the temporary Gazette interests through its quaint type and odd arrangement

part at the start of such a line overprinting such a panel should have significance constituting a natural division.

R. A. FELLERS, Salina, Kansas.—Being a Kansan (born), we admit of favorable and justified prejudice in favor of our Sunflower State. In the circumstances of what you bring up in your letter accompanying the samples of your work at the Arrow Printing Company use of the editorial "we" seems inappropriate, so here goes more personal-like. I was editor of the *Herington Sun* for about two years when barely past twenty, and was, according to a *Topeka State Journal* write-up which I endorse, the youngest editor of a non-amateur newspaper in the State. I have kept my clipping of the item through the years. It is very, very yellow, and, although it is attached fast to a card, I touch it with fear and trembling. To depart further from the job of handing out orchids and brick-bats in this department I must say I have at times wondered if life wouldn't have been fuller if I had continued running country newspapers in Kansas. Salina and Herington are big enough. Fine printing accomplishment is not confined to larger centers. Folks there aren't sole owners of the sense for the "fitness of things." Some of the items in the large lot you have sent combine sound display effectiveness with excellent design in degree equal to that of the better work from large cities where orders are greater in number as well as size. Your company letterhead is a case in point; it is highly dramatic, yet the big arrow extending in from the upper left-hand corner points to your name and emphasizes rather than detracts from the line. Use of the miniature of the Printing Week poster is a temporary feature, we realize, and you have inserted it at just the right spot, but lemon or process yellow is too weak for printing anything where there is detail, like type or lettering. It provides too little contrast with white or any color of paper suitable for letterheads. Yellow will stand out on black, which proves it is wrong for white. Other letterheads in the lot are away better than some city-minded folk would consider could come from a place even as large as Salina. We have just turned over all the items for the third or fourth time, looking for something to offer constructive criticism on, but "no score." Some of the simpler one-color jobs could have been made more sparkling, but we question whether the University customer would have stood for it. Some folks are that way, you know. In a case or two, notably the front page of the program for the sixth annual Parade of Quartets, you have large display both in type of regular shape and type of extra-condensed proportions. Because shape harmony is a principle of design and type use, we suggest all major display of a single item be in one or the other. Changes of form, as here, are disturbing to the esthetic senses inherent in almost everyone. We commend you for using blues and browns instead of the black which is needlessly habitual for one-color printing. The idea of getting away from black is gathering force right along, and rightly so. So, all in all, your printing "measures up" to the best standards.

The Inland Printer Announces

A NEW CONTEST

Matched Letterhead and Envelope

Here's an opportunity to "Do More in '54" by designing a letterhead and matching envelope that will win money and get nation-wide publicity for you—and influence printers here and in foreign lands. Follow the simple rules below and mail your entries at the first opportunity.

Remember, even though the prizes are decidedly worth trying for, they are really the least of the benefits this contest offers you. The greatest advantage is the opportunity to gain new ideas as to the many attractive ways in which a single piece of copy may be set. The many entries that will be shown after the contest is over will offer you the privilege of studying and learning.

Here's the Copy

Craftsmen Printers, Incorporated
Specializing in Distinctive Printing
1234 South Royal Boulevard
Middletown, U. S. A.
RAndolph 6-4187

Here Are the Prizes

First Prize: \$35 Second Prize: \$25 Third Prize: \$15
Fourth Prize: Two-Year Subscription to The Inland Printer
Fifth Prize: One-year subscription to The Inland Printer
Next five ranking contestants will be given a six-month subscription
Duplicate Awards in Case of Ties

Here Are the Simple Rules

Submit 15 proofs in two colors, one of which may be black. Any color stock may be used for letterhead and envelope. Also submit five proofs in black ink on white stock (suitable for reproduction purposes) of each form separately (letterhead as well as envelope).

All copy must appear across top of 8½x11-inch letterhead, but copy may appear anywhere on No. 10 envelope (watch postal regulations). Abbreviations in copy are permitted.

Type and cast ornaments only may be used. No special drawings or engravings permitted.

Proofs must be mailed flat. Be sure your name and address appear on the back of only ONE of the two-color letterheads and on the back of only ONE of the two-color envelopes. All others MUST remain unidentified for purposes of judging.

CLOSING DATE

Contest closes September 1, 1954. Address all entries to Contest Editor, The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Ill.



THE COMPOSING ROOM

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Return to Old Type Faces In Vogue in National Ads

For several years now there has been talk of Cheltenham, that old workhorse and most famous of American types, being in "revival." In the strictest sense of the word, however, "Chelt" has never been completely out of vogue as a dependable type for advertising and general utilitarian purposes.

To be sure, Cheltenham went into some disfavor in the '20s when American typography began to show the new look which was at that time affecting the appearance of the printed word. Who can forget the black and blatant display faces, followed by the sudden swing to Bauhaus functionalism and devotion to pure line as represented by the sans serif types. Then the swing to the old Egyptians revived as square serifs, which kept the ball rolling, ever seeking out change. And so it went: every few years there would be some kind of upheaval along typographic lines, each new school having its own feverish adherents. Few indeed were the printers who remained unaffected.

Old Chelt was consigned to the hell box at fairly regular intervals, and was used but sparingly except by the small printer and weekly newspaper publisher, who never weakened in their devotion to a type which has many saving qualities, particularly for display composition. So if we see it again in national advertising, it really doesn't mean a revival, but merely an opportunity for appropriate use at the hands of some discerning typographer or art director.

At the moment, the picture seems to indicate a return to the wide gothics. National advertisers, always alert to changes of form and emphasis, seem to be testing the interesting expressions which can be engendered by types of wide set proportions. Of course, letterspacing is frequently adopted with the sans serifs and gothics to bring a display line out to wide measure, but recently released types such as Franklin Gothic Wide (ATF) and the Venus groups (Bauer) lend themselves much more readily to the extended line without resorting to the camera prism.

The type specimen books at the turn of the century were well filled with samples of wide gothics. For example, there were offered Philadelphia Lining Gothic in several weights, Lining Gothic No. 545, Mercantile Gothic, Wide Lining Gothic No. 520, and Commercial Gothic. Examination of almost any of the old type books will turn up several other de-

signs produced for much the same reasons as the present-day crop.

Another "new" and popular type style uses the rigid and fairly mechanical lines of such old letters as Lining Roman No. 153, Lining Title, Two Line No. 129, etc. These types, using Bodoni as a basic form, were very popular for the display composition of 60 years ago, and they are again gaining favor, particularly when used as titles of articles in some of the widely circulated national magazines which are putting considerable stress on modern up-to-the-minute layout. Some of these styles have been offered by the photolettering services, and one or two are privately owned types. One of the most recent, *Mademoiselle*, is being produced by the Balto-type type foundry.

There was some hope that the extremely wide square serifs such as *Antique Extended* and *Egyptian Extended* would not be resurrected, but very recently one of the British type foundries advertised such a revival, so we may witness a transatlantic immigration before very long.

Another oldtimer which has been selected and honored by frequent use is *Engraver's Roman*, both in regular and boldface weights. The use of this particular letter results not from any inherent beauty of form or even integrity, but from

Introducing a New Editor

With this issue, *THE INLAND PRINTER* introduces a new editor for the "Composing Room" department, Alexander S. Law-



A. S. Lawson

son, who since 1947 has been instructor in hand composition and typography at the Rochester (N.Y.) Institute of Technology. Introduced to composing room practices in 1928, Mr. Lawson worked for several firms in New York City prior to entering military service in 1941. After his return to civilian life, he attended Rochester Institute and received his degree from that school in 1947. Mr. Lawson is a member of the Typophiles and the Rochester Club of Printing House Craftsmen and has served on the Composition Steering Committee of the Printing Industry of America, Inc. For several years, he has represented his organization at meetings of the International Typographic Composition Association.

the constant search for a visually unique approach to the advertising message.

Approximately four years ago, display composition took a swing toward the good legible types bearing the name of Century, designed in the '90s by Linn Boyd Benton, with Theodore Low De Vinne—two men who made great contributions to American typography. This mild revival has probably run its course, for display purposes particularly, though of course the text sizes have long been popular with newspapers and publications, and will continue to be so.

It is sometimes surprising to see how frequently Caslon is used in national display advertising, even to the extent of hand-lettered imitations. Caslon has never had the ups and downs of many of the fine roman types. Except for a period of some 50 years during the time when Bodoni was making his influence most clearly felt, Caslon has never been relegated to the discard, although there is no doubt that it has gone into a decline of popularity as a type for book composition.

Hand lettering, and now photolettering, have retarded the introduction of new display types in the last few years, and considering the current cost of developing a new type, it is surprising that the foundries are still anxious to meet every display need demanded by their customers. Very recently, the advent of the distorting camera, a device being marketed to printers engaged in advertising composition, is bound to have some effect upon new display types. Type foundries, therefore, are adopting a well-reasoned approach economically when they reach back into the files and come up with new and refreshing "old" types.

Ems and Picas—A Reminder

How ancient is the question, "How many points in an em?"

Yet frequently we still hear everything but the correct answer, which is of course, "What size is the em?"

An em and a pica are the same only in the 12-point size. There is no valid reason for continuing to use the term em when referring to measure except when preceded by the point size. If the printer will remember that an em is a square of a size, and a pica is a unit of measurement equaling 12 points, there shouldn't be any chance of a resetting being necessary.

Work-Horse Letters. Of the 26 letters in the alphabet, 13 of the most frequently-used letters do approximately 86 per cent of the work, while the remaining half of the letters do only 14 per cent.

Type Case Identification Eased by Color Coding

An old yarn, concerning compositors who worked for the *New York World* early in the century, is illustrative of the working conditions of the time.

One lazy afternoon two comps, each with stick in hand along with a "take," came face to face in a dark alley between banks. "Say," said one, "where's the Double-pica Caslon? I've been looking for it all day."

The second comp glared at him. "Hell, man, don't give up so soon. I've been looking for the Chelt for three months!"

While modern working conditions, it is to be hoped, are somewhat different, there's no doubt that improvements can be made in existing composing room layout to provide more efficient service.

One of the many problems besetting the harried typesetter, aggravated by rush jobs handled frequently by compositors not familiar with the location of type cases, is that of "losing" a much-needed case occasionally. Also, of course, there is the chaos created by the dead-bank Charlie who yanks out the light face case to throw in a line of bold face.

These are annoyances that occur in even the best managed composing rooms. One method of helping to assure the location of a case is to use labels of different colors for the various kinds of types. For example, the following list is suggested, although the actual colors assigned may be readily changed:

- Roman—white
- Italic—light blue
- Small caps—light brown
- Bold face—yellow
- Bold face italic—orange
- Scripts or cursives—gray
- Blackletter—red
- Condensed types—green
- Extended types—salmon or terra cotta
- Sorts cases or unusual types—pink

In this terminology, roman may be taken to mean types in the regular weight, and may include sans serifs and gothics.

It is also worthwhile to key each case with a bank or alley number, plus its number in a particular rack. This may be done with small bold face numerals at the right-hand edge of the label, one figure above the other.

In all instances, case labels should be uniform throughout the shop, and should be set in a clear, easily-read type. The figures indicating type size should be two to three sizes larger than the type used for the name of the face. While many printers set the label in the same type face as contained in the case, and even resort to the use of the labels from the fonts as delivered from the foundry, this practice often adds to the confusion. The type face used to set the labels must be easily read and should in no instance be tricky.

In large composing rooms, a clearly defined system of labeling should be backed up with carefully placed key cards listing the types and their location in the plant. Such a practice will reduce to a minimum the time irretrievably lost by a seemingly insignificant detail.

Your Slugcasting MACHINE PROBLEMS

By Leroy Brewington

Keeping Keylevers in Condition

Q.—What can be done to keep the keyboard keylevers in excellent condition so that no trouble will come from this part?

A.—Keyboard keylevers do not ordinarily cause much trouble. Some things, however, can happen when the levers are overlooked or disregarded. Whether on an Intertype or Linotype machine, the following troubles may occur:

1. Some inexperienced operators have been known to drop the escapement end of the magazine on the keyboard accidentally when they were either removing or replacing it. When this happens not many keylevers are affected by the fall of the magazine. Remove the ones affected, straighten them, and restore them to their proper places.

2. Keylevers will become dirty. A gum coating of grease, oil and graphite with accumulation of dust will cause sluggishness on the fulcrum-rod opening (hole in the lever) and where the lever enters the keyboard plate in front and protrudes through to the rear wall before engaging the keyboard keybar (keyweight) which is located immediately back of the keyboard. When keylevers are in this condition, they should be removed, cleaned, and examined for kinks that may have occurred some time in the past. If very many of the keylevers of any single row are removed for cleaning, the keylever fulcrum rod should also be removed, cleaned, and rubbed with a piece of fine steel wool. Then before replacing the rod, a small amount of microfine graphite should be rubbed into the surface of the rod. This will insure maximum efficiency from the keylevers.

3. When operating a keylever, it should never be pounded or struck heavily. This has a tendency to make a keyboard a hard-operating instrument and may, at times, cause the forepart of the lever to develop a kink or bend, or possibly to stick momentarily and cause a double response of the matrix.

4. Keylevers should have the keybuttons (letters) seated so that even, rhythmic movement of the fingers will result.

5. Sometimes paint or protective coating on the keyboard will peel or chip and become clogged in the keylever slot, causing sluggish action of the lever.

6. There are times when the operator feels he should file the sides of a keylever. This should not be done, because the so-called chrome coating will be punctured by the file, thus causing the non-rust coating to start peeling. This peeling will interfere with the free movement of the lever where it enters and leaves the key-

board. Keylevers do not wear out. They generally outlive the machine.

Caution: Never pound the keylevers with anything but a brass or fiber hammer. Do not file keylevers. It is unnecessary. When the nonrust plating is punctured or removed, the lever will rust. Rust will eventually cause trouble with the free action that is so essential to easy fingering of the keyboard. Think twice and make intelligent decisions on how to cure your troubles.

Slug Face Damage

Q.—What causes slug face damage?

A.—There is no reason why an operator shouldn't get a smooth, clear, sharp slug face from his machine at all times.

Every letter on each slug should be in perfect alignment. Neither should the top or the bottom of any one or more letters be trimmed into the face proper (printing surface).

A machine that is in excellent condition will do this. As we all know, a machine should have a periodic inspection.

A positive, full up-thrust of the first elevator through the lever link (B-271) and its enclosed spring (B-94) must be maintained after the cast and during the breakaway of the mold from the mats. This action may be deficient because of a weakened spring, worn pins (BB-24) at top and bottom of the lever link, and worn holes in contacting parts. Face alignment, especially bold face, is often much improved by correcting this detail.

Premature line release is dangerous to the type face. The vise jaw wedge (E-578) should not release the line until the mold and slug face have retracted from the line of mats. Any mold rebound is then harmless. The lower end of the jaw wedge (sometimes called the connecting rod) attaches to the vise closing lever, and is adjusted by means of a screw with a lock nut at its lower point. Premature line release invites face bruise, as well as space-band variations and a change in the line width.

In adjusting the justification wedge we find the wedge passes between pieces of felt which should be oiled frequently to allow the wedge to work smoothly. Place the machine in normal position and with the adjusting screw at the bottom, bring the wedge down—but not far enough to move the wedge block (E-1312) to the right. Another test of correct adjustment is this: when the wedge is properly pulled to its lowermost position before the first justification of the line, the thinnest part of the wedge head will be resting in a glove fit on the left high point of the wedge block.

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

65 Mechanical Factors For Getting, Holding Register

Anyone connected with the production of printed matter knows that obtaining and maintaining register is an intricate and complex proposition. Approximately 65 different mechanical factors are involved. Trouble with any one of them could mean disaster to the finished product. Not only does he have to face these mechanical problems, but the pressman is also confronted with a psychological problem. He must combat the ever-present emotional tension brought on by anxiety for perfect register of the job. A sigh of relief is always evident after the job has been satisfactorily completed. To minimize this superfluous tension, and to produce an excellent job, the pressman should prepare and keep near his press a check list of all possible danger points. In this way, when the register job does go to bed, the pressman will be better prepared to meet it.

Platen and cylinder pressmen alike can use a check list. Admittedly, the platen pressman's problems are minor compared to those of the cylinder pressman, yet both have common difficulties. The platen pressman uses a smaller sheet, different type of ink, various kinds of patent guides, etc., but he must still contend with varying degrees of climate, sheets which do not go down to the guides, ink which pulls the sheet to the form, and many other problems.

In making his check list, the pressman should consider three separate areas: one relating to the form, another to the press,

and a third to the stock used on the job. Organized in this manner, each of these areas will help him make a more rapid and systematic check to eliminate register problems before the job is begun.

Pointers to include in the check list are:

Registering the Form

1. Is chase true and square?
2. Are the quoins tight?
3. Is the form springy?
4. Are the quoins plugged for long runs?
5. Is the register mark in right place? Does it show up?
6. Are the chase clamps locked?
7. Is the chase wedged from side to side?
8. Are mounted plates secure?
9. Are patent base catches tight?
10. Were cuts made type high?
11. Is spacing material around cuts tight?
12. Does space exist between cuts and material?
13. Has form been shifted since position OK?

Registering the Press

14. Is press packed to correct height?
15. Are packing clamps holding packing securely?
16. Have grippers been set evenly across entire sheet?
17. Is sheet even with the edge of the cylinder?
18. Are grippers holding sheet with full bite?
19. Do grippers have proper knurling?
20. Does sheet pull out of grippers on printing cycle?

21. Are shooflies (sheetlifters) snug on packing?

22. Are hand-cut shooflies causing sheet to buckle or wrinkle?

23. Is cylinder brush set lightly?

24. Are sheet or cylinder bands interfering with sheet or grippers?

25. Are guide tongues too low or too high?

26. Do star wheels touch sheet?

27. Is feedboard too low or too high?

28. Does sheet bounce away from drop guides?

29. Are sheet detectors functioning correctly?

30. Are drop guides properly timed?

31. Are wheels and balls holding sheet down firmly?

32. Is pull guide bringing sheet to side lightly?

33. Are sheets being nicked by side guide?

34. Does press vibrate excessively?

35. Is constant speed maintained throughout entire job?

36. Does forward or backward motion of bed make considerable noise?

37. Are plungers adjusted properly?

38. Are bed gibs properly set?

39. Is register rack on bed in time with rack on cylinder?

40. Do cylinder bearers ride the bed bearers?

41. Does cylinder come up flush with cylinder stops?

42. Was cylinder recently checked for proper height?

43. Are bed and cylinder bearers wiped free of lubricants?

44. Does sheet come down the feedboard straight?

45. Is sheet bumped by succeeding one?

46. Are sheets dropping uniformly into delivery?

47. If using a second press (or two-color press), are guides and grippers in exact position as on first press?

48. Have a dozen sheets been run through to check register before starting run and during run?

49. Have 25 sheets been run through as strike sheets for succeeding colors after position OK?

Registering the Stock

50. Are edges of stock wavy?

51. Is stock curled up or down?

52. Is printing being done on the wire or felt side of stock?

53. Is stock green or seasoned?

54. Is stock high grade or low grade?

55. Is stock placed in press with correct finish up?

56. Has the blank stock been carefully winded?



Taking part in the recent purchase of C. B. Cottrell & Sons Co. by Harris-Seybold Co. was this group of officials and advisors: (from left) W. Homer Conkling of Loomis, Suffern & Fernald, Cottrell's auditing firm; Paul J. Bickel of Squire, Sanders & Dempsey, Harris-Seybold's attorneys; Stanton C. Saunders, Cottrell's vice-president and director of sales; Ren R. Perry, Harris-Seybold vice-president for sales; George S. Dively, president of Harris-Seybold; Donald C. Cottrell, president of the Cottrell firm; Joseph W. Powell, Jr., vice-president of finance for Harris-Seybold; Karl G. Stillman, Cottrell's treasurer; Edward C. Spencer, the treasurer of Harris-Seybold; and Harold M. Nichols, the assistant manager of Ernst & Ernst, Cleveland accountants and auditors for the Harris-Seybold company.

57. Has caliper been set properly?
58. Has job been racked?
59. Is spray gun adjusted for fine, even spray?
60. Has load been checked for offset?
61. Have some sheets been set aside for drying tests?
62. Have overprinted sheets been winded out before closing shop?
63. Is constant temperature maintained in plant?
64. If not, is load adequately covered after printing?
65. Are ream markers used to separate altered sheets or loads?

Eight Factors Cause Offset

Q.—Enclosed find two labels printed on Kromekote stock with Kromekote blue and red inks. Although we use a nonoffset, liquid-type spray gun, we still get a considerable amount of set-off. We would appreciate any suggestions as to how to solve this problem.

A.—The term "set-off" is better known as *offset*, because of its indirect method of transferring wet ink from the printed surface of one sheet to the unprinted (or previously printed) undersurface of another sheet.

Your problem is well taken. Although the surface affected will not receive further printing, you may encounter sticking, smearing, and poor drying.

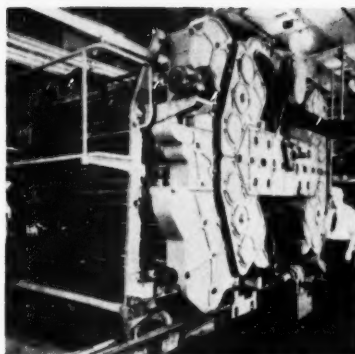
Offset is usually brought about by (1) poor make-ready, (2) too much ink, (3) wrong ink for stock, (4) body of ink not consistent with type of job, (5) load-form relationship not in balance, (6) too much static electricity, (7) varying room temperature, and (8) stock being jogged in delivery. A careful analysis of your samples shows that entirely too much ink is being carried for such a light form, and that those parts of the form which offset the greatest have too much impression. For better results, cut down the flow of ink, and utilize a "kiss impression" in your make-ready. You will note that the 12-point type has filled up and smeared. This is indicative of much too much ink. A further suggestion would be to check the items enumerated above.

Use Rotary for Carbon Forms

Q.—We are considering putting in a machine for collating and tipping, and making one-time carbon forms. Can you tell us of any machines on the market other than rotary presses that are satisfactory for one-time carbon forms?

A.—One-time carbon forms can be printed on any press, regardless of size. The major limitation to single sheet-fed presses is that every leaf in a given carbon set must go through the press individually. There are no known automatic attachments for these presses which can collate the job for you on the last run-through. They must be collated by hand or machine after the job has been printed. Think of the vast amount of work involved for a very large order having eight or ten leaves to the set!

If you decide to utilize your present equipment for this type of work, you will



Kidder Press Co. recently delivered this special double-stack, eight-color rotary letterpress to Marathon Corp., Menasha, Wis., for production of bread and food wrappers. The press is said to print 72-inch webs up to 850 feet per minute

need the ready-mixed carbon ink which can be obtained from any reliable ink manufacturer. If you are looking for new equipment and intend to specialize in this field, then the rotary-type press is best.

New and Old Ways to Cut Static

Q.—Please tell us how to eliminate static electricity from our large single-color cylinder press. Our greatest difficulty arises in getting the sheet to go onto the extension delivery.

A.—As you know, static is caused by many things, among them dry, hot atmospheric conditions with little or no moisture present. Another direct cause might be that you are using unseasoned stock which has a low moisture content. This will tend to make the stock stick to the delivery fly or the strippers, and in many cases will also twist the stock out of position when it comes down the feedboard.

There are three older methods of eliminating static electricity during a press run. One is to place damp rags around the press to provide additional moisture

in the atmosphere closest to the press. A second method is to tie ordinary metal foil tinsel securely in two places, under the stripper fingers and atop the feeder, so that it touches the stock traveling down the feedboard. This will "ground" the static to some degree. The third method involves coating of the feedboard, tapes, strippers, and the delivery fly lightly with glycerin, obtainable in any local drug-store. Newer methods utilize patented devices, some operated on the electronic principle, others by the use of heat or chemicals.

Clean Press for Good Register

Cleanliness is essential to the "heart" of the press—the registering mechanism. An accumulation of dirt may result in standing time or inferior work because of misregister and trip trouble. Watch out for:

Accumulation of paper lint under side guide.

Ink, dirt or lint under stop fingers.

Improperly set stop fingers.

Dried ink on sheet hold-downs, stop fingers, or register plate.

Nicks and burrs on hold-downs or register plate.

Sticky or lazy operating parts.

Excess oil.

Misregister can, in large measure, be avoided by periodic and thorough inspection. Clean exposed areas to eliminate lint, fuzz, etc., from all oil holes, bearings, and the registering mechanism. If compressed air *must* be used, be careful not to direct it into oil holes or other small openings.

In addition to cleaning the lint and fuzz from the registering mechanism, the separating mechanism, vacuum and air lines should be cleaned periodically. Cleanliness of the roller or tape table, the telescopic suckers and the delivery grippers are also essential to trouble-free press operation. (Roy P. Tyler writing on "Press Care" in *Algraphy Autumn Bulletin*, 1953.)

Plans Training Courses for Letterpress and Offset

Q.—We are planning to start training courses in the plant, with special attention given to lithography and letterpress. We wish to obtain material that will outline, in orderly sequence, the various lessons.

We find that the lithographic field is well supplied with a complete plan laid out by the Lithographic Technical Foundation, but to date we have not been able to find a source of supply for similar material for any branch of letterpress. Do you know if there is anything available?

A.—Unfortunately, you are quite correct. There seems to be a dearth of organized training material in the letterpress area. Lithography is running well ahead of letterpress, and many of the other processes, in the production of educational material for in-plant training. However, the letterpress industry has recognized this shortcoming and is attempting to remedy the situation. The Education Council of the Graphic Arts Industry, Inc., a non-profit and cooperative employer-education

group, is now working on training manuals and programs.

In the meantime, let me suggest that you write to THE INLAND PRINTER for its book list on special technical subjects. These books always prove invaluable both to the apprentice and to the journeyman who desires to upgrade himself. The International Typographical Union, Indianapolis, Ind., and the International Printing Pressmen's Union of North America, Pressmen's Home, Tenn., both have some very fine correspondence courses. The old United Typothetae, now Printing Industry of America, Inc., 719 Fifteenth St., N. W., Washington 5, D.C., also has training material. These three sources usually cater only to their members. The Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C., publishes a list of abstracts, textbooks, and similar material related to graphic arts that can be obtained merely for the asking. Fees charged for the material are nominal.

THE PROOFROOM

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

Old Reader in Denmark

Q.—I stopped to wonder when reading how Samuel Jacob's awareness was interpreted as *savoir flair* in the article by Thomajan in the October issue of IP. I have never before seen this combination of *flair* and *savoir-faire*. Could it be a special American form—or just the work of that composing-room jinx?

On page 110 of that issue another curious thing appeared in the "Last Word": "... there are known to be 19 of the old hand-operated wooden presses in Europe, besides quite a few in England."

Now, it is known that for ages the expression "except the Scandinavian" or something to this order has been used in connection with copyrights, but since when has England disconnected itself geographically from the European sphere? When last I visited London it was much the same as usual and quite European.

A.—"*Savoir flair*" is an *invention* of Mr. Thomajan. The composing room had nothing to do with it. Copy was followed all along the line. Don't you like it? When we were in high school many long years ago, the teacher wrote this comment on a "theme" of ours: "I like your choice of words, but you should make certain that all of them *are* words." Mr. Thomajan doesn't write for the orthodox teachers of high school English composition.

The comment about England and Europe was an indirect quote, which relieves us of some responsibility. "Europe and England" is not unusual in this country. The Channel sometimes seems wider than it really is.

Just Another Book

Q.—Your "Proofroom" is a bright spot in the many trade magazines we receive each month. From time to time, however, I find questions and comments to which I remark, "I ought to write and give my two cents' worth!" I have finally overcome the mental inertia and here I am.

In your January article is a continuation of the *proof-prove* controversy in which the writer quotes the *American College Dictionary* as an authority. Dictionaries are fine and invaluable reference books. *But*—and that is a big *but*—they are only written records of how words are used. Dictionary writers don't set the usage—they merely describe that usage. If we as printers use "proof" as the verb, and that usage gains currency and is more or less universally used, then that is the proper usage.

Consider this analogy. In baseball the term "fly" is used as an adjective: "fly ball." It is also used as a verb: The batter

flied to center field. Here we have a new verb, or at least a new use of an old verb "to fly," but we have changed the form. Certainly "The batter *flew* to center field" is not correct.

A.—The two cents' worth of any reader is always welcome, kind words or not.

You are so right about dictionaries. Word people can quote dictionaries to prove almost anything, with the verve of the Devil quoting Scripture. There isn't time to capture our living language in a book. Word books become histories of words and usage before the printers' ink is dry on them.

But they are the best we have. The sensible thing is to settle down with one brand of dictionary, discarding it for new editions as they come along. There are those who try to hang onto language as it is in the book, but it can't be done. It is alive. It changes.

Beyond the Call of Duty

Q.—A proofreader never is called upon to change the words of a writer, is he? An overzealous man at our plant didn't like the word "host" in the following sentence. He had the word changed to "recipient." I changed it back. This went on through a few proofs until I was forced to ask him

For Worried Word Splitters

Don't take chances when splitting words at the end of a line or with hyphenations. Any laxness in word division sticks out like a sore thumb in most public print and is a major complaint of proofrooms. It is not good typography to begin a new line with a vowel that forms a syllable of itself. And the part of the word left at the end of a line should suggest the part commencing on the next line. As in: Happiness, not hap-piness; criticism, not cri-ticism.

When possible to avoid, a divided word should not end a page, nor should only two letters be carried over into the next line. In the *Manual of Style* of the University of Chicago Press, some rules on division are deemed unbreakable; others are subject to the requirements of good spacing. The quality desired in the job has some bearing but keep a dictionary handy and be sure that, however you set it up, your broken or hyphenated word is grammatically correct.—*The Centralite*.

to look up the meanings of the two words. This is the sentence: "A cancer is a cancer, regardless of whether animal or man is the host."

A.—Keep the fellow at the dictionary for one hour every morning and evening. Words should not be changed unless there is an obvious error and there is not time to query the author or his editor. Even then, one is treading on dangerous ground when he swaps words.

Those Twins Are Back

Q.—I don't read *THE INLAND PRINTER* regularly, and just recently I came across a copy of the September, 1953, issue, which had a discussion of "a pair of twins." I am not satisfied with the conclusion stated about that phrase.

The point appears to have been the object of rather widespread interest in the past, and it seems to be quite a controversial one. Robert Ripley, quite a number of years before he died, stated in his "Believe It or Not" feature that "A pair of twins is two, not four." Of course Ripley was not an authority on English, as far as I know, but I assume he consulted some authority.

My view is that a pair of twins comprises two individuals, just as a pair of shoes comprises two shoes. A twin is one individual, and it takes two of them to make a pair. Of course, it takes two of them in order for the word "twin" to be applicable at all, but this does not mean that the singular word "twin" denotes two individuals.

A.—The word "twin" may mean one individual, but it certainly implies that another individual is in the background somewhere. Our idea is that "pair of" is unnecessary as a preface to the term "twin."

The Perfect Proofreader

Q.—In the December issue, you deal with a question concerning hyphenation, and the proofreader threw you a curve in the next to the last line. *Despite* was divided des-pite. I think pronunciation is very helpful in dividing words properly. Res-pite, but de-spite, isn't it?

I checked myself out on the requirements as set forth in your first item, quoting Carl Borklund as to the requirements for a good proofreader, and I flunked two. No-Doz keeps me awake if the room gets too hot, and I'm still working on the last one. I still can't take "abuse" without a bit of crying (figuratively, of course).

A.—Pronunciation is very helpful in dividing words, if one pronounces them

correctly. Our basic pronunciation is Okie drawl, with a layer of Chicagoese plus Cicero, and it is topped off by the way they say things in Milwaukee. So we don't dare divide words the way we pronounce them. We look them up in our little "How Divide the Word" book.

After ten years, we still let the silent tears trickle down our cheeks when abused about the quality of our proofreading.

More About "ed"

Q.—I have been reading your department for December in which you answer a question about the advisability of using the *ed* carryover on dividing words. I think you missed the point. The ordinary *ed* division is bad, we all admit, but it is "subject to the rules of good spacing, etc." In other words, in narrow column measure, such as in newspaper work, it can be permitted when to do otherwise would cause excessive alterations or extremely bad word spacing.

What you overlook is another rule which says that words of one syllable must not be divided. I've never heard anything which qualifies this in any way. There is another rule which says that words should be divided between syllables, and this is not qualified. This latter rule also implies that in words of more than one syllable, a single syllable should not be divided, although it doesn't say so. For example: In the October IP, page 66, second paragraph of the box, the word *seemed* was divided on the *ed*. In the very example you use in your column, "developed" cannot be divided on the *ed* because you are dividing a syllable. It is de-vel-oped. *Oped* is one syllable and should not be divided.

A.—You have been at the *Manual of Style* of the University of Chicago Press again. And who are we to argue with it or you? We like both of you.

Until rubber type becomes commonplace in a publications plant, we are going to have to learn to live with the infrequent "wrong" word division. Metal type is uncompromising. We know one proofreader who devotes all of his working time, energy, and eyesight to correcting improper division of words. He misses a lot of *etain shrdlu*, among other things, by being that way, and is, we are sure, not quite what his mother intended him to be when he grew up. But you have to give him credit: he gets the wrong divisions. Some dusky evening he will be found all bashed in by some comp who has had all he can take.

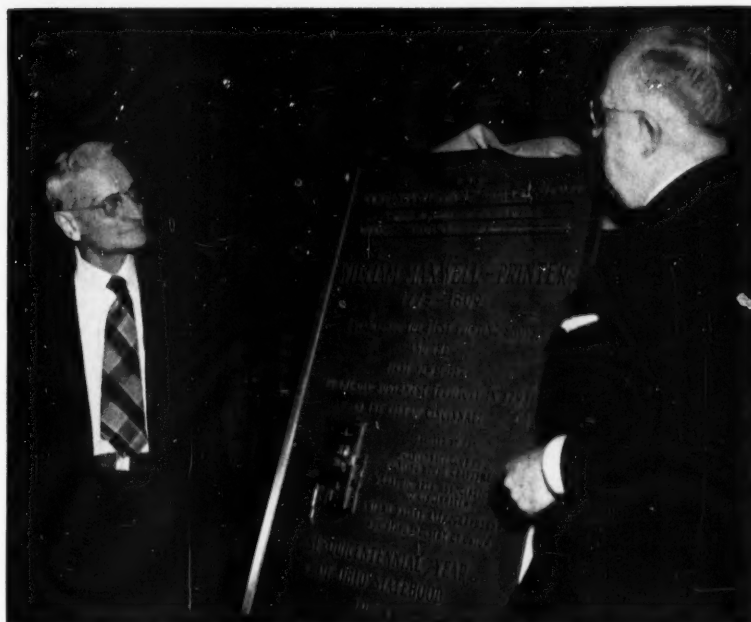
We still say: Let's be sensible about metal being metal. It's not very flexible.

The Case of the Comma

Q.—Please explain for me why the following comma should be deleted: "Think, what you could do with \$7,000 first prize."

Some top-salaried advertising man, whose punctuation knowledge is probably limited to the period between dollars and cents, had put it in, and I left it out. The proofreader put it back.

A man doesn't stand for grammatical slaps in the face from those eruditely inferior. I suffered esthetic distress, too. Right or wrong, I just couldn't bear to



As part of the Cincinnati Printing Week observance, R. Reid Vance, executive secretary of Printing Industry of Ohio, Inc., presented to Carl Vitz, librarian of the Cincinnati Public Library, a plaque memorializing William Maxwell, first printer in Cincinnati and the Northwest Territory. The plaque, a joint project of the Cincinnati Club of Printing House Craftsmen, the Graphic Arts Association, the Miami Valley Lithographers, and Printing Industry of Ohio, Inc., will be placed in the city's new library

see that comma hanging there after "think."

The proofreader said the comma was correct. He read it this way, "Think (of this): 'What you could do with the \$7,000 first prize.'"

No physical violence developed. I'm too small for him to strike at, and he's too big for me to strike at. Please answer the question about the comma.

A.—We are too busy thinking about what we would do with the \$7,000 first prize if we won it. Why didn't you tell us what box tops and 25 words to send in to where?

We can't "explain" why the comma is there. It has no practicable purpose, as we see it.

Everything Closed Up Tight

Q.—Any question I could ask would not be as dumb as some you print, but here goes:

I have been getting used to seeing "sometime," "some way," and even "some place." But in a book I just finished I found something new. They closed up "any place" and even "other place."

Now, you know that writers and proofreaders are not supposed to know much about such things, but I can't understand how printers can let such things get by. Gosh, they gotta have some spacebands in

a line, and if they get to bumping all the words they won't need bands, and will get a squirt or something.

A.—It is obvious that you have been reading "modern" books. Why not stick to the classics? A proofreader wouldn't dare to trifle with one of the modern "open punctuation" writers.

Things to End Sentences With

Q.—Is there ever any justification for ending sentences with prepositions?

A.—There's justification when a preposition seems the only logical thing to end a sentence with. Some of the word-writhing that goes on to avoid this crime is painful indeed.

And have you heard the tale about the man named Churchill, who won the Nobel prize for literature? When a secretary changed the construction of one of his sentences so that the preposition was safely inside, Churchill noted on the margin: "This is arrant pedantry, up with which I will not put."

Technically Proper Prepositions

Q.—We would like to know whether "to" or "for" is the proper preposition in, "Design, layout and color of paper are determining factors to quality printing."

A.—We are of the Flesch school which believes in saying what you want to say simply and quickly. The sentence baffles us. Does it mean that quality in printing is determined by design, layout, and color of paper? What about the printing?

We would say *of*, second choice, *for*. Of technical explanations, we have none. Our library on prepositions is at the moment buried beneath a painter's canvas.



WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Gummed Stock for Slick Surfaces

Perfection No. 360 Metal-Stik, a gummed paper designed to stick to nonporous surfaces such as polyethylene and polystyrene plastics, as well as metals and some lacquers, is being produced by Paper Manufacturers Co., Philadelphia 15. According to the company, the product originally was developed for sticking to silicone-coated glass. This coating hardens glass surfaces against chipping, but repels water in much the same way as an oiled surface. Perfection No. 360 is said to be the answer to this problem in most cases.

Galleys for Narrow Composition

To meet the demand resulting from reduced column widths in newspapers, a 12½-pica galley has been introduced by Hamilton Mfg. Co., Two Rivers, Wis. Savings in space and safer storage of narrow composition are listed as advantages of the new galleys.

Two Curved-Plate Routers

J. A. Richards Co., 903 N. Pitcher St., Kalamazoo, Mich., has announced production of its 1954 Multiform curved-plate router, featuring a close-coupled single belt drive which is said to eliminate much of the power loss of long belt drives. The unit is available in two models, M-1B for tubular plates and M-2B for semi-curved plates. The latter can also be furnished with dual-diameter cylinders capable of handling a plate of different diameter on each half. Both models are available for prompt delivery.



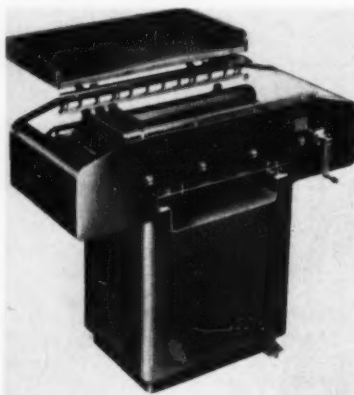
Curved-plate router has close-coupled belt drive

Graytone Lithographic Roller

Ease of cleaning, excellent glaze-resistance, high quality presswork reproduction, and long life are said to be features of the new Graytone litho roller just introduced by Ideal Roller & Mfg. Co., 2512 W. 24th St., Chicago 8. Made of a special synthetic rubber formula, the roller is capable of handling linseed base, fast-set, or moisture-set inks as well as inks in which excessive amounts of dryers are used, according to the manufacturer. The gray color of the roller is said to provide an additional advantage in permitting the pressman to see when it is clean and to see whether ink is accumulating on the roller ends.

Electric Galley Proof Press

For use by larger composition plants and newspapers, Printing Industries Equipment, Inc., 135 W. 20th St., New York 11, recently introduced a new electric galley proof press called the Sadolins. Built in 10- and 14-inch sizes, the unit is said to deliver good proofs of full length galley at speeds up to 25 impressions per minute.



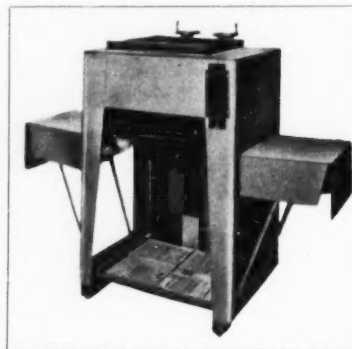
Galley press runs up to 25 impressions a minute

NEMA-Design Electric Motors

New, smaller motors, incorporating National Electrical Manufacturers Association standards which specify more horsepower per volume of space occupied, are being produced by Sterling Electric Motors, Inc., 5401 Telegraph Rd., Los Angeles 22. According to the manufacturer, more than 50 per cent of the inactive space in previous designs has been eliminated. Additional features include greater bearing protection and improved insulation. Frame sizes 182 and 184 are now in production, and larger sizes will be added until the line is complete by late 1955. Current models will be available during the conversion period.

Improved Camera for Offset

Kenro Graphics, Inc., Chatham, N.J., has announced an improved Model 11-17-C Kenro camera said to meet the requirements of high-volume offset plants working on fast schedules. New features are automatic sizing and focusing by setting number counters from the Kenro chart; two easy exposures, one for line copy, the other for halftones; and a simplified, automatic, visual developing system. The camera requires 26x63-inch floor space and can be operated in a 6x6-foot darkroom or in a shop or office with a 4x4-foot loading and developing closet. Sink and running water are not required. According to the manufacturer, the model has the production ability to meet the requirements of at least two small or two medium-size presses. An adaptor is available for direct plate exposure by Xerography or conventional film holders for continuous tone negatives. The camera is sold through American Type Founders, Inc. and other graphic arts dealers.



Kenro camera is designed for high-volume plants

Multiple-Head Stitcher Converter

Henry L. Weber Co., 710 W. Jackson Blvd., Chicago 7, has introduced a new stitching machine attachment for converting any single-head stitcher for multiple-head work on such items as sales books and checks. Spacing of staples is adjustable upward from one-half inch. Once the unit is set, spacing of staples in each pad is said to register perfectly, allowing gang-stapled books to be cut apart after binding without danger of damaging cutter knives. Special adaptations of the device are available for hand-fed or automatic stitchers.

New Adhesive Transfer Tape

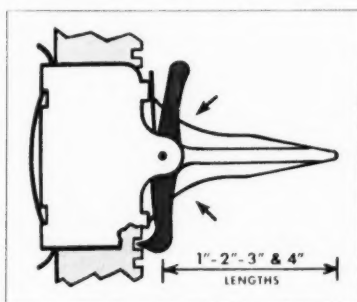
For short runs or when fast delivery is essential, a new adhesive transfer tape should help solve problems of printers producing adhesive-backed advertising and display pieces. Made by Kleen-Stik

Products, Inc., 225 N. Michigan Ave., Chicago 1, the new material is known as "D" transfer tape. When applied to paper stocks, the adhesive is said to transfer almost immediately from the tape to the paper. The tape itself is left in place as a protective covering until the adhesive is exposed for sticking the printed piece to any smooth, hard surface.

The tape, which is said to work equally well on acetates and most paper stocks, is available in 3,000-foot rolls in either half-inch or one-inch widths. Samples and technical information may be obtained from the manufacturer.

New Platen Gripper Finger

A redesigned platen gripper finger, featuring greater clearance for new high furniture and quoins and added metal areas for increased strength, was introduced recently by Casper Gripper Co., 411 Cuyahoga Savings Bldg., Cleveland 15, Ohio. An enlarged reinforcing ridge in the design permits the trigger pivot pin head to be countersunk for better clearance. Casper grippers are available in sizes to fit all automatic or hand-fed platen presses.



Arrows show increased metal in gripper finger

Offset-Flexographic Press

A rotary web press interchangeable for either the offset-gravure or the flexographic (aniline) processes is being produced by Manhasset Machine Co., Mineola, N. Y. Called the Dual Process Printer, it is designed to print, lacquer, or coat almost any film or paper, and may also be used for slitting, die-cutting, punching, perforating, and other in-line operations, according to the manufacturer.

Linotype Primer Series

The recent introduction of 7- and 9-point sizes of Linotype Primer, new text face of Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y., completes a full series of sizes from 6- through 12-point. Cut for maximum clarity and simplicity and said to be especially suitable for children's books, textbooks, and advertising, Primer was designed for Linotype by Rudolph Ruzicka. Its reproducing qualities are described as extremely clean by all printing methods, with no extremes in weight and no ink traps to fill in.

This is a specimen of Primer with *Italic* and **SMALL CAPS**. This basic type face was designed by noted American artist Rudolph Ruzicka exclusively for Linotype.

10△612. 10 point Primer®

High-Speed Label Imprinter

A new device for imprinting address labels at the rate of 9,000 per hour has been introduced by International Business Machines Corp. The printer, designed as an attachment for the IBM Type 407 punched card accounting machine, translates punched card data into addresses on paper tape and at the same time perforates the tape with the holes required for feeding it into mailing machines. The high speed of the unit is said to result from a unique method of feeding the tape obliquely past the printing mechanism, making it possible to print the fourth, third, second, and first lines of four different labels simultaneously.

Redotype for Display Heads

At their annual meeting last month, sales representatives of the Davidson Corp., 29 Ryerson St., Brooklyn 5, N. Y., watched demonstrations of Redotype, a new process for manual setting of display head letters which are photoimposed on vinyl bases and may be used many times. The letters are placed on a special, amber-colored composing bed, to which they are held by a pressure-sensitive coating. They are then printed by using Redotype negative and positive papers. Advantages of the process are said to include time saving at minimum cost. Faces available when the process is offered to the trade will be Caslon, Spartan, and Caledonia.



"S" for service . . . "V" for versatility . . .

This S&V symbol is more than a coincidence. It's the result of years of efficient, courteous service to the graphic arts industry—and our continuing efforts to improve the quality of our service, as well as of our products.

No problem is too big, no job is too small, to merit the prompt attention of a trained S&V representative.

He is glad to offer technical guidance on any printing problem, and to recommend a high-calibre ink for any particular job. If the job is of an unusual nature, with special qualifications, S&V will create an ink—"tailor made" to suit your printing purpose.

Remember—for any job, on any stock, at any time, you can be sure of satisfaction, when you call on S&V.

Sinclair and Valentine Co.

Main office and factory: 611 West 129th St., N. Y. 27, N. Y.

SERVICE FROM COAST TO COAST
OVER 35 BRANCHES

Use of Different Lacquers Creates Varying Problems

In describing lithographic plates, we generally say that the printing or image areas are made ink or grease receptive, while the nonprinting areas of the plate are made water receptive. In keeping with this description it is well to remember that many plates and stones were made before the advent of direct photolithography by drawing directly on the plate or stone with a greasy crayon, or by transferring an impression of wet ink directly onto the printing surface either from a rubber blanket or from a special piece of paper. Two modern counterparts of these older methods are the direct typing of copy onto plates for use in office duplicating equipment and the recently developed method of pulling letterpress prints directly onto paperbacked aluminum foil in turn used as a lithographic plate.

In these methods there is apparently some reaction which takes place between the ink and the metal. Whether this reaction is chemical or physical is not known, but the bond set up between the metal and the grease receptive film is practically indestructible. In the case of the old hand transfer plates a good image would last until the plate was completely worn out. This might mean that the plate had been put on and taken off the press so many times that the clamps had torn out the edges or the grain was completely gone. Actually it appears that the surface of the metal is converted into a material which will take ink.

Lacquer Base for Images

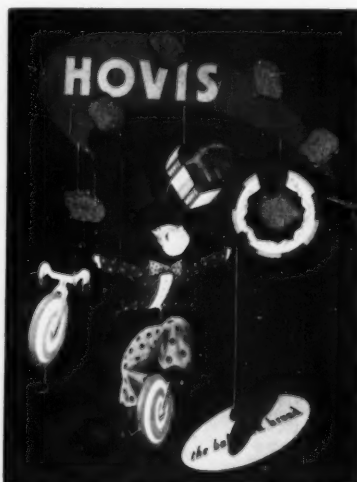
With the advent of the deep-etched plate this conception of ink receptivity was lost. Lacquer was introduced as a base on which a lithographic image could be built. Anyone familiar with painting or lacquering realizes that it is possible to apply paint to a surface, but there is no assurance that it will hold. Generally speaking, instructions for lacquering any kind of metal state that the surface must be both clean and dry. Often this precaution was not observed in making plates, and the lacquer held only long enough to permit the pressman to get position and run a few sheets. He would then find the images beginning to go blind. As in the case of the non-work areas and for the purpose of this discussion, we are going to presume that the plate has been made properly and blindness does not occur until the run is well under way.

Just as the gum, acid, and other chemicals which are added to the water fountain solution continually replenish the

water-receptive film on the water-wet areas of the plate, certain materials within the ink should continually restore the ink-receptive abilities of the image areas of the plate. Just what this action is, or how it occurs, brings up quite a question. A number of years ago the idea was propounded that organic acids such as oleic acid reacted with the metal to form, in the case of zinc, zinc oleate. This is a very grease-receptive material, and the theory may apply to zinc. But oleic acid is not supposed to react with aluminum to form aluminum oleate, and on this basis the theory was discarded as incorrect.

Oleic Molecule Attracted

Another theory held that instead of the acid reacting with the metal, the portion of the oleic acid molecule known as the carboxyl group is attracted to the metal. Oleic acid is only one of a large number of materials which contain this group, and any one of them should tend to act in a similar manner. In fact cellulose gum (sodium carboxy methyl cellulose) is thought to behave in a similar manner, but since it is water wettable, it can be used for the nonprinting areas. This theory was developed in the metal finishing field, and does explain many of the effects which have been noted in the adhesion of paint and lacquer finishes on metal.



Einson-Freeman, lithographers of Long Island City, have acquired exclusive rights to produce Rotair, patented English advertising mobiles. Device is lithographed, die-cut, and delivered to dealer in sheets, with nylon connecting threads

However, neither of these two theories can fully account for the things which happen to the image areas on the press, although they do to some degree explain the behavior of some of the lacquers which can be used in platemaking. Many lacquers do contain materials which could behave in a manner similar to oleic acid. In fact, the Lithographic Technical Foundation has found that the lacquer it has recommended as a non-blinding lacquer appears to react with zinc, whereas it does not with aluminum. Hence its behavior differs lithographically on the two metals. It does not show as great resistance to blinding on aluminum as it does on zinc. In testing lacquers to determine their ability to resist blinding, the LTF has developed a test procedure which perhaps duplicates some of the press conditions which can cause trouble.

Quoting from their most recent publication, *How to Make and Run Better Zinc Surface Plates*, the test is made in following manner:

"When the plate is finished, put it on the press. Run it until you get about 100 good sheets. Then—

"1. Dampen the plate with water using a sponge. While the plate is still wet with water, wash it with *gasoline* or *naphtha* to remove all the ink. Don't wash the ink off with turpentine or Lithotine. These leave an ink-receptive film on the lacquer. Go over the plate again with water and a sponge to remove all the dissolved ink and solvent.

"2. Apply a good plate etch. Rub it down and fan it dry.

"3. Wash the etch off with a wet sponge, start the press, drop the form rollers and pull some sheets.

Good Lacquers Stand Test

"This is a severe test. But good lacquer will take it and still accept ink quickly and produce a strong image. Lacquers that are relatively poor will not. If you apply this wet-wash and etch treatment three or four times, you'll soon separate the men from the boys. Only the very best lacquers will remain ink receptive."

Actually, from a chemical standpoint this test could be considered either a practical means of dissolving away the lithographic base or extracting the ink receptive portion from it. How thoroughly the lacquer is dissolved or the ink-receptive portion extracted depends on the solubility of these materials in naphtha. Readily soluble materials will be removed on the first wash, while less soluble ones

will require several washings to remove them. Apparently some similar action does take place during press operation when certain types of lacquer are used or when the ink does not continually renew the receptivity. When this occurs, the work areas become wet with the etch and are desensitized.

There is a fallacy about ink transfer, which has been repeated so often that many believe it to be true, to the effect that offset inks must be stronger than letterpress inks because the ink film splits in half when the ink is transferred from the form rollers to the plate, and in half again when it transfers from the plate to the blanket, and in half again from the blanket to the paper. Thus it is concluded that only half as much ink can be transferred, and for that reason the ink must be twice as strong. The truth of the matter is that letterpress cannot use inks which are as strong as offset inks because it cannot transfer them uniformly to the paper. It therefore has to transfer twice the volume of ink to make up for the irregularities in the paper and the printing form. But in neither case does the film necessarily split in half at each transfer point. The whole subject of ink transfer is being very thoroughly investigated in a number of research laboratories at the present time, but it does appear safe to say that in addition to the characteristics of the surface to which the ink is applied, such things as speed of transfer, pressure, and resiliency of the giving and receiving members do play a part. These are in addition to the characteristics of the ink itself.

Inks Should Not Be Run Too Spare

In the LTF Research Progress Bulletin No. 28, under the topic "Controlling Water and Ink on the Press," is this statement: "Don't try to adjust color by running your ink too spare. If color is too strong, add a good laketine or aluminum hydrate to the ink. If you don't provide enough ink on the plate to protect the image, abrasion may cause it to walk off, or the fountain etch may attack it and you may have trouble with gum streaks when the plate is gummed up." This represents a very common cause of blindness which I believe very closely resembles that created in the test mentioned earlier. However, during the printing operation the grease-receptive material is extracted by the ink and transferred to the blanket and then to the paper. With the resistance to wetting by water lowered, the fountain etch can then take effect.

Similarly, the image can be destroyed by insufficient ink transfer from the form rollers to the plate. This can be caused by a number of factors including the condition of the rollers, the coverage of the form, composition of the ink, and the pressure between rollers and plate and between blanket and plate. Although carrying too much water could also be listed, this is just not done by good pressmen unless the composition of the ink or a very light form make running with the proper amount impossible. In any of the above cases ink transfer from the rollers to the plate is poor and does not compensate for the amount of ink-receptive material removed by the blanket at each revolution.

It will be noted that in making the blindness test, emphasis is placed on the fact that gasoline or naphtha must be used since Lithotine or turpentine tend to leave a grease-receptive film on the lacquer. This is another way of saying that turpentine and Lithotine contain materials which in themselves are capable of forming an image base similar to lacquer. However, the film which is left behind when they dry down is easily dissolved in naphtha. In spite of this fact, many plates have been made to run many hundreds of thousands of impressions with only Lithotine as a base. But in order to secure such runs, care must be taken to be sure that sufficient ink is continually fed to the plate.

There is further evidence to indicate that various essential oils or fatty acids can be applied and the tendency to blind will be no greater than when lacquer is used. In fact, in the routine of putting a plate on the press, the pressmen in one shop were required to wash the plate out

with a solvent mixture which would remove all the lacquer. This was done while the plate was still under gum, and a greasy base was then applied. As far as length of plate life was concerned there was no difference between these plates and those which were permitted to run with the lacquer left on them. The reason this technique was adopted was to eliminate an epidemic of gum streaks, and by removing the lacquer with solvent, the gum also was removed.

Some Inks Destroy Image Areas

Just as Lithotine and other materials tend to restore or preserve the grease receptivity of the image areas, whereas naphtha tends to destroy them, some inks have the same tendencies. Some help to preserve these areas while others, over a period of time, destroy them. Perhaps this may sound like a harsh statement, but nevertheless it is true. In the preceding article it was pointed out how adjust-

PIA Organizes New Web Offset Section For Exchange of Technical Information

Creation of a Web Offset Section of Printing Industry of America, Inc., national trade association for the printing and lithographing industry, was announced by James J. Rudisill, PIA president, following a meeting in St. Louis, Feb. 5.

Elected to govern the new organization were: president, H. J. Schultz, Schultz Lithographing Co., Chicago; vice-president, Hyman Safran, Safran Printing Co., Detroit; secretary, Houston Gray, Register & Tribune Co., Des Moines; and treasurer, Gordon Wiley, Stafford-Lowdon Co., Fort Worth.

Those in attendance decided to organize for the purpose of exchanging information on technical and other problems involved in the management of high-speed, specialized equipment.

Printing Industry of America is the largest trade association in the printing and lithographing industry. As such, it is set up as a vehicle for the formation of special groups either in terms of the product they produce or the process they use. In this way, it is possible to avoid duplication of meetings, overhead and services.

The Web Offset Section will meet at least twice a year. Membership in the section is limited to companies which are also members of Printing Industry of America, either as members-at-large or by virtue of belonging to a local area association already affiliated with Printing Industry of America.

At this point members of the section see no financial problem and have not discussed a dues structure. They invite any lithographing company using web equipment to write to national headquarters in Washington, D.C. (719 Fifteenth Street, N.W.) for particulars. It is expected that the president of the section will be an *ex officio* member of the PIA executive committee and board. In so far as possible, meetings of the Web Offset Section will be held concurrently with other meetings of PIA to avoid extra travel and organization expense.

Another section involving companies producing forms on rotary presses is in the final stages of organization. Their first formal meeting will be held in Dayton in late April, and any company interested is invited to seek particulars. A feature of the Dayton meeting will be a visit to the plant of Reynolds and Reynolds, one of the major producers of business forms.

Other groups in the industry are considering following this general plan toward organization for particular problems, according to James G. Brackett, PIA general manager. There always have existed in PIA two groups with major interest in industrial relations problems. These are the Union Employers Section, representing union employers, and the Master Printers Section, representing open shops.



H. J. Schultz, president of Schultz Lithographing Co., Chicago, was named Feb. 5 as the president of newly-organized Web Offset Section of PIA

ments must be made in inks to make them run on a particular job. Likewise, earlier in this discussion mention was made of the property known as ink transfer and how it may be affected by rollers and other factors. Sometimes, in order to satisfy all of the requirements of the ink, some of the image-restoring properties of the ink are consciously or unconsciously sacrificed. Also, pressmen are often guilty of adulterating ink and altering its lithographic properties. Usually they are not in as good a position to know the effects of such additions as inkmakers are.

Perhaps there will be some pressmen who will be quick to challenge me on this statement concerning inkmen's ability. They will be able to cite cases where the same ink from different sources will behave differently on the press. They will even be able to tell how they were able to make an ink work well that worked poorly prior to their making additions. Likewise they will undoubtedly be able to tell of times when they were having trouble holding a plate, and they changed to ink from a different supplier and the plate came back and printed as well as it

did when it was new. Or they may even be able to tell stories of ink from one branch of a large ink company causing the plate to go blind while ink from another branch did not.

Ink Characteristics Vary Widely

For years I thought that all stories like that were strictly a matter of prejudice or imagination. I had seen labels changed on cans of ink that would not work, and that change alone made the ink work perfectly. However, as years have gone by, I have found that slight differences (excluding labels) do make great differences in plate life. The ability of various ink formulations to destroy, preserve, or restore the ink-receptive properties of the image does vary greatly, and those which tend to preserve it best could be considered to have a slight tendency to scum. This follows an age-old rule in lithography that "A plate prints best just as it is ready to scum."

One phase of image destruction which has received little attention up to this point in the discussion is that phase specifically related to so-called surface or albumin plates. As can be seen from the

title of the latest LTF publication, the quotations were taken from a book specifically directed toward the making of plates of this type, although the test is the same regardless of what type of plate is being made. The use of lacquer or lacquer-type materials in the production of surface plates is not new. To my knowledge they have been used with varying degrees of success for the past 20 years, and although vinyl resins were not available for this purpose at that time, 150,000-sheet runs were habitually printed in one plant from lacquered albumin plates. In this case the lacquer was applied after the plate had been developed, etched, and gummed, and was "burned" into the albumin image.

Since the swelling of surface images made up of exposed light-sensitive coating is a major cause of blindness in this type of plate, anything which will protect the image from water will reduce the possibility of swelling taking place. But even without the use of lacquer, sufficient exposure greatly reduces the possibility of swelling when a sufficient quantity of good ink is continually fed to the

Committee Sets Plans for Fourth Litho Competition

A panel of judges, including outstanding designers, art directors and production and lithographic experts, has been nominated by the newly-appointed Awards and Exhibit Committee of the fourth annual Lithographic Awards Competition sponsored by the Lithographers National Association.

The Awards and Exhibit Committee, headed by Lester J. Scott of United States Printing & Lithograph Co., will supervise the judging of the best material produced by offset lithography in 1953. The exhibit of the winners will be held May 7-14 at the Biltmore Hotel in New York City.

The judges, who will constitute seven teams, will rate the entries on the basis of art and design, functional value, and technical excellence. They will score entries in 44 classifications.

The Lithographic Promotion Committee, which is in charge of the industry's nation-wide competition, has completed the distribution of 30,000 entry blanks and announcement brochures to national advertisers, advertising agencies, commercial art firms and lithographers. Hundreds of entries already have been submitted.

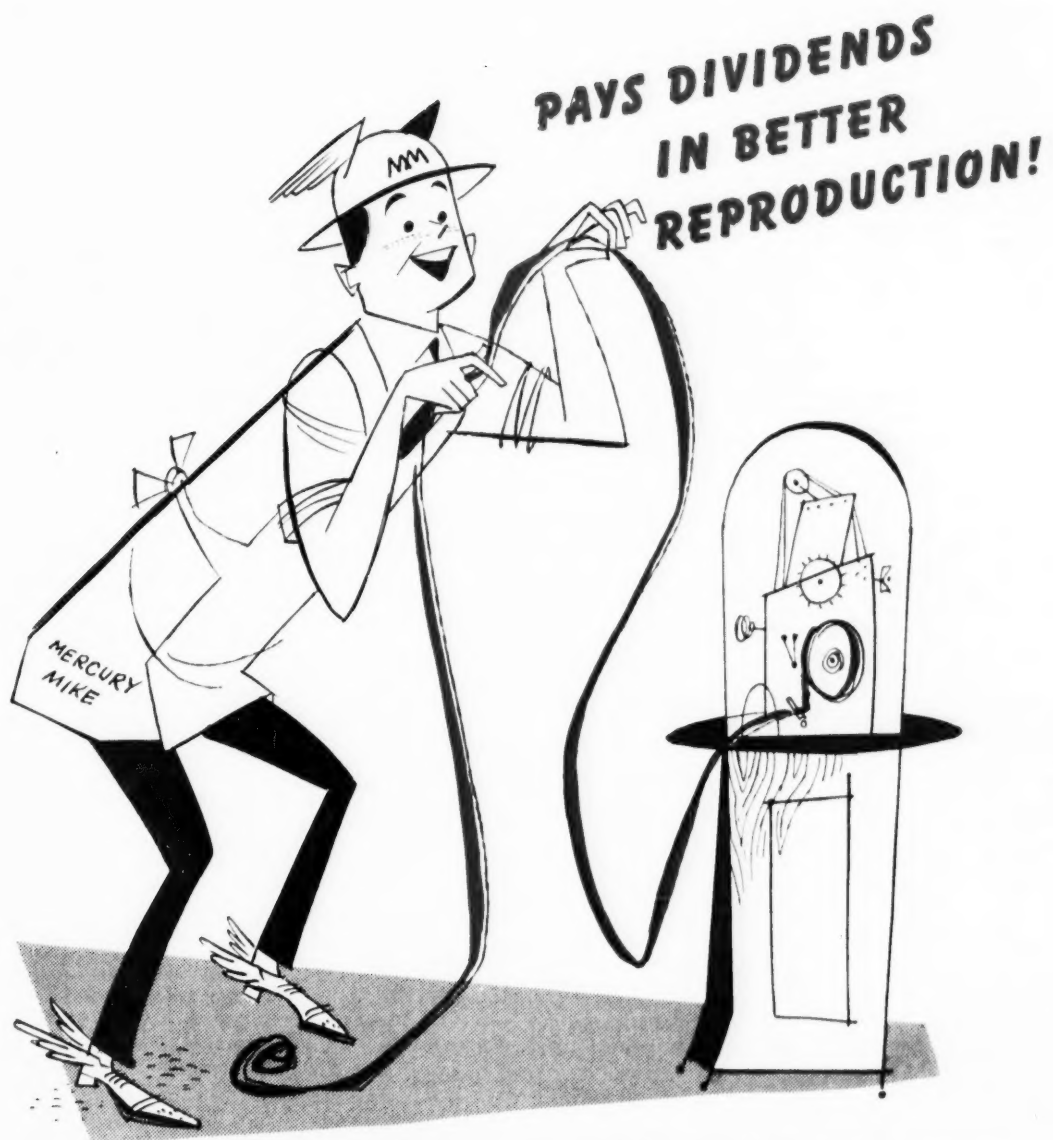
In addition to Mr. Scott, the Awards and Exhibit Committee members include: Walter J. Ash, Consolidated Lithograph-

ing Corp.; Louis G. Audette, Niagara Lithograph Co.; Lee Butler, Oberly & Newell Lithograph Corp.; Vincent Dunn, Consolidated Lithographing Corp.; Alfred Gross, A. D. Steinbach & Sons, Inc.; Albert Hailparr, Einson-Freeman Co.; Horace W. Hardy, Forbes Lithograph Mfg. Co.; Clifford Junceau, Western Printing & Lithographing Co.; William P. Keating, Muirson Label Co.

Other judges are: A. Koebel, U.S. Printing & Lithographing Co.; F. J. Kraemer, Jr., Dennison & Sons; Paul R. Lang, Ketterlinus Lithographing Mfg. Co.; Nelson Ramsey, Kindred, MacLean & Co.; A. B. Rode, Jr., Stecher-Traung Lithograph Corp.; Carl P. Schmid, Trautmann, Bailey & Blampey; James G. Strobbridge, Strobbridge Lithographing Co.; W. B. Wilson, McCandlish Lithograph Corp.; and Norman Zimmerman, Haynes Lithograph Co.

Members of the LNA Awards and Exhibit Committee, which met recently to select judges for the fourth Lithographic Awards Competition, include (seated) Paul R. Lang, last year's chairman; Lester Scott, chairman; Ralph D. Cole, head of the LNA promotion committee; (standing) Lee Butler; Norman Zimmerman; James G. Strobbridge; Nelson Ramsey; Albert Hailparr; Alfred Gross; F. J. Kraemer, Jr.; A. B. Rode, Jr.; Vincent Dunn; William P. Keating; and Herbert W. Morse, a representative of the LNA staff





MERCURY PRODUCTS



To protect your investment in MERCURY Rollers and Blankets, they are built to the most exacting standards in the industry and subject to the most rigid inspection. That is why you get finer reproduction—every time—with these superb accessories. Rely on MERCURY.

RAPID ROLLER Co.

FEDERAL AT 26TH ST. • CHICAGO 16, ILLINOIS

plate. It should be remembered that even the best lacquers must permit water to penetrate them if they are to be removed from the non-work portions of the plate during development. I personally have made a number of lacquers which should have been good as long as the plate would hold together, but they were so waterproof it was impossible to develop them off the open areas of the plate. Therefore the maximum waterproofness must be exposed into the light-sensitive coating.

Up to this point an attempt has been made to treat the questions of scumming and blindness separately, although it was mentioned that at times they do take place simultaneously. It has also been pointed out that there is a very narrow limit between the point at which a plate will print the most perfectly and the point at which it will begin to scum. Also, the fact that the composition of the water fountain solution plays an important part in keeping the non-work areas in a water receptive condition has been discussed. But what effect does fountain water composition have upon the ink itself? Pigment manufacturers, ink makers, and varnish makers know some of the things which can happen and some of the reasons why they happen, but there is much that they do not know and have no way of finding out.

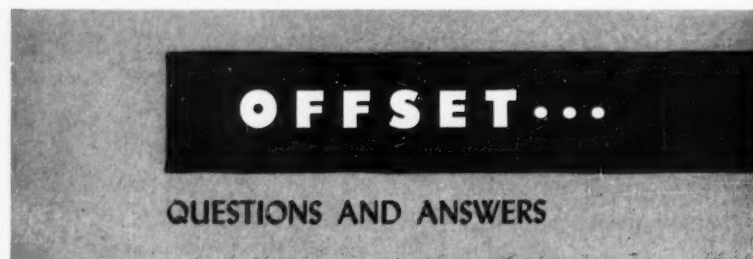
Due to the variety of formulations for fountain etches which are in use, it is impossible to predict all the reactions which can take place between an ink or some of its constituents and the fountain acid during the printing operation. Over the past several years great strides have been made in improving the materials which the ink-maker has available to use. For the most part these improvements have been made possible through the meager information which is available concerning fountain water mixtures, and have been intended to protect the ink from any deleterious effect the water may have on it. However, what is often not realized is that whereas a certain concentration or pH value of one fountain mixture may cause a plate to tend to go blind, another mixture of corresponding pH will tend to help the ink preserve the image.

Some Solutions May Cause Clogging

A more concentrated solution may permit carrying less water on the plate and hence require less water to be evaporated from the distribution system in order to print the maximum color density. However, with fountain etches of certain materials, this increase in concentration, although it may not affect the pH, will cause the grain to clog rapidly and the image to be destroyed. Too much gum in the fountain water reportedly causes stripping or the reversing of the water-in-ink emulsion. Permitting stripping to continue will blind a plate. There is also the possibility that a high concentration of acid will work in from the edges of the work areas and undercut them. This reduces the dot size until the fine highlights walk off the plate. Generally, this effect is directly related to too low pH. Thus concentration of gum, ammonium dichromate and other salts, and acidity all play important but not thoroughly understood roles in perpetuating the life of the image.

One can readily see from the above discussion that lithographic printing treads a narrow path, constantly beset on one side by the fear of destroying the image areas, and on the other by the fear of losing ink repellence. Improved lacquer formulations such as that discovered by LTF and another more recently announced by

PATRA (the British printing research association) tend to add a fence on one side of the path. The same could be said for the LTF method of coating riders and drum with copper to discourage stripping. Thus an image which might have been temporarily or even permanently destroyed may be saved.



Charles F. King will answer questions on offset. Write him in care of The Inland Printer

Problem of Poor Copy Contrast Solved by Combination Prints

Q.—We do work in which the copy consists of photographs supplied by the customer. Many of these photos are snapshots made by amateurs and they range from dense black to gray in the shadows. In fact, it is seldom that any two of them are anything alike. Our cameraman claims he can adjust for these differences by changing his exposure time and varying the stop size, and he does get negatives which look like he has made up for many if not all of the differences. But when we make plates from these negatives they look and print just as bad if not worse than the original copy. The cameraman says that it is the way we make plates, because you can see that the negatives don't look that bad. To prove it he will make a print on Velox paper from the negatives, and the print will look a lot better than what we get on the plate. Are we doing something wrong in our plate-making department? The plates seem to run all right on the press.

A.—It is very hard to judge negatives and be certain there is enough density in the exposed portions to give good tone values. Likewise, it is sometimes quite difficult to see fog between the dots. Simply because the negatives will make good halftone Velox prints does not mean that they will make good surface plates. There also is the possibility that you are giving an excessive amount of exposure to your plates. Thus, you are shooting through the fringes of the dots he has produced in making the corrections. From the standpoint of the life of the image on the press, it is much better to have too much exposure than too little. However, through the use of the LTF exposure guide you may find that it is possible to give the plate less exposure and still not affect its life on the press. In so doing you may more faithfully reproduce the tones the cameraman is putting into his negatives.

If you do find that plates tend to go blind more easily when the exposure is reduced, there is a method by which you can help the quality of the final job. It is a little more expensive than the method you are now using, but some of the best black-and-white work I have ever seen

has been made through its use. Instead of the cameraman making a series of halftone shots for all the illustrations, and another for all the line work, Velox prints are made of the halftone work and pasted up with the line work. Line shots are then made of the paste-ups. In this manner the halftone Velox prints are "copy-dotted" and the negative which contains both the line and halftone work will withstand as much exposure as any other line negative without altering the tone relationship.

Copy-dotting increases contrast, and much of the black-and-white offset work is lacking in this one feature above all others. Following this technique will perhaps change much of the routine which you are now following in the preparation of jobs, but once the method is established I am sure that everyone will be satisfied with the results.

Color Sequence Is Important

Q.—Every now and then we are called upon to run jobs with "faked" color on them. Sometimes these are line drawings with solid splotches of color. Other times they are black and white halftones with solid color areas. Generally they have been made by placing overlays on the black-and-white key drawing. We usually run them by putting the black plate on the press and running a number of key sheets to fit the later colors into. This takes a lot of press time, and someone told us that we could run the black down first and then put the other color on later. Whenever we have tried to run colors over a black, the black does not look right. The black looks dull, and wherever yellow is used over the black it looks like a dirty green. Is it possible to run the black down first and not get this effect? Is it possible to make the black look just like it was run last even though it was run first?

A.—Yes, it is possible. In fact, it is possible to make the black appear denser when it is overprinted with a color than when it is not. However, it is necessary to be certain that transparent inks are used. Most of the inks used in commercial lithography are either transparent or semi-transparent with the exception of the yellows, which are usually quite opaque. This

is the reason yellows give such a horrible effect when printed over a black. It is possible, though, to buy completely transparent yellows which make the black look even blacker and leave no tinge of greenishness. Consult your inkmaker when this problem arises again, and by all means run black key color first instead of putting the plate on an extra time.

Border Ghosts Can Be Licked

Q.—We wonder if you could advise us on a roller or ghost mark problem that we have been experiencing whenever we run the "L" shaped border on the attached cover. We have tried various inks such as opaques and transparents, have even changed the gripper edge of the plate, but with little or no success. Certain colors give more trouble than others; the greatest offenders being the lighter shades. We have tried two types of rollers—vulcanized oil and synthetic base materials—without any noticeable change. Have added a Baldwin distributor roller for better ink distribution, but this did not solve our problem. Is there any way we can lick this problem?

A.—This is a very common trouble and especially bothersome in the printing of labels, calendars, and cartons. Your trouble is mild compared with that encountered in printing large borders on calendars. The trouble is caused by your continually removing ink from the rollers on the strip going around the cylinder while it has a chance to build up on the rollers in between the horizontal strips. The two ways I know to help reduce this difference in color are to reduce the strength of the ink, and to put make-ready under the blanket on the around-the-cylinder side of the border. This latter method is rather tricky and only a tissue or at most a three-point underlay should be used. Care must be taken to see that the tissue is torn, not cut, at the "L" where the trouble now occurs.

One reason that light colors could give you more trouble than dark could be that you tend to run these a little more spare than you do the darker ones. If you reduce the strength of the ink (with laketime) to a point where you even have to crowd the plate a little bit to get the desired color, the rollers will not be starved for ink by the time they reach the back end of the border. Thus, although there will still be some difference and the line may show slightly, it should be a great improvement over what you are now getting.

Who Makes Cellophane Prints?

Q.—Would you please give us the name and address of some firm or person who is still taking cellophane prints from stone.

A.—I have done some checking and have been unable to find anyone who is at present doing this. Perhaps some of the readers of this department know of someone and would be glad to let me know and I will in turn notify you. If you are unable to locate anyone, I do know that a good many images have been photographically transferred directly from stone to film. If there is a vertical camera available, it is a very simple matter to roll up the stone and photograph it. A little more trouble

is involved if a horizontal camera must be used, but they have been used successfully. In fact, I believe that some lithographic trade houses would do it for you.

LNA Educational Activities Reach New High During 1953

The continuing program of cooperation between the Lithographers National Assn. and educational groups has been reaping rich rewards for the lithographic field generally, according to Ralph D. Cole, chairman of the lithographic promotion committee.

Last year LNA distributed more than 6,000 pieces of literature dealing with

a range of subjects from the history of lithography to copy preparation. Students in 437 schools and study groups received instruction based on LNA material, and more than 23,000 copies of "Lithography's Place in Printing Production," a four-page pamphlet giving the reasons for the increasing popularity of the process, were sent out for use in art, advertising, and production courses, as well as general information purposes.

Educational material is distributed without charge by the association as an industry service. Lists of available material are sent to educational institutions twice a year from the LNA office at 420 Lexington Ave., New York 17.

**Count on Econo materials
and field engineers**

**FOR RUBBER PLATES
UNIFORMLY ACCURATE**



Turn out plates with an accuracy that simplifies make-ready before the plates ever reach the press. It's routine in plants that standardize on Econo Plastiply matrix materials and Econo plate compounds. You can count on Econo materials and methods, developed to the highest degree of dependability through nearly a quarter century of persistent research and experience. Ask to be put on an Econo field engineer's route list.

ECONO *Products, Inc.*
MATERIALS and METHODS for BETTER PRINTING
FROM MOLDED RUBBER PLATES
132 Humboldt Street, Rochester 10, New York



At the center of this line-up at the New York Printing Week all-industry dinner is Henry R. Luce, editor-in-chief of all Time, Inc., publications, who received the Franklin Award for Distinguished Service from the New York Employing Printers' Assn. Others in the group are (from left) William H. Walling, PIA executive committee chairman; Edward Blank, president, New York Craftsmen's Club; Dr. Grayson Kirk, Columbia University president; Charles E. Schatvet, NYEPA board chairman; Dr. M. F. Agha, American Institute of Graphic Arts president; F. J. Tagle, New York printing school principal



Cleveland's Miss Graphic Arts of 1954 (third from left) is shown with her attendants and Printing Week Chairman Ed Owen. The selection was made as part of the Printing Week observance. From left, the winners include Elizabeth Ann Huth of the Interstate Advertising Co.; Mr. Owen; Ellen Terry of Horn-Ohio Co.; and Beatrice Mitchell of Will, Inc. Contestants represented Cleveland graphic arts firms



The Benjamin Franklin Achievement Award of the Los Angeles Printing Week committee was presented to radio and television personality Art Linkletter (center) by Doug Daley (right), chairman of Printing Week activities in that city. Looking on is Tim O'Keefe, chairman of the Graphic Arts Banquet, where the award, a serving tray designed with press clippings and a certificate, was presented to Linkletter

THE

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Sales Executives Convene For Two-Day PIA Meeting

By Alexander S. Lawson

Two hundred active sales executives from all over the nation attended the Second Professional Conference for Sales Executives in St. Louis, Feb. 4 and 5. Sponsored by the Printing Industry of America as one of a series of meetings held in the last 18 months, these sessions have been directed toward keeping the industry alert to changing technology and economic trends. Hosts at this meeting were the members of the Associated Printers and Lithographers of St. Louis.

The conference went into its first session on Feb. 4. James J. Rudisill, president of the Printing Industry of America, gave the keynote address in which he noted the value of this kind of meeting to all participants and cited the importance of the practical answers to be gained.

Mr. Rudisill emphasized what he believed to be the key responsibility of the sales executive: "He is the catalyst. It is perhaps more through his effort than from the effort of any other part of management that all the functions of management are driven to perform their function of assisting this country to an even higher level of living. There are other goals in management's thinking, but I wonder if they all do not end up sooner or later in the sales quota in one form or another?"

Following the address of welcome, the conference held a forum discussion under the general title, "How We Are Meeting the Challenge in 1954." This session was held in three sections—Advertising Printing, Publications Printing, and Forms Printing—each group having a chairman and panel to discuss specific application in the form of case histories.

Following the morning session, the assembly met for luncheon, during which T. R. (Ted) Armstrong of St. Louis addressed the members on the subject, "What the Customer Wants from the Salesman." Mr. Armstrong asserted that the salesman should offer considerably more than mere sales and service, and he also stressed the point of establishing a definite relationship of interests between salesman and account.

During the afternoon participants attended eight seminars established by spe-

11 Good Reasons why



WHITE ROCK trademark for walls, mirrors, coolers in liquor, drug and supermarket outlets.



Dazzling Mirror-Brite messages sell SCHLITZ from many "extra" locations in dealer outlets.



Versatile CLUB ALUMINUM die-cut stands on product or serves as individual handy sticker.

AMERICA'S LEADING ADVERTISERS USE

KLEEN-STIK®

the moistureless, self-sticking adhesive



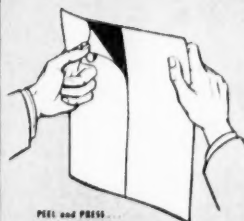
Multi-purpose price marker lets the retailer display his price in the most advantageous spot.



CIVIC GROUP tells safety story in Day-Glo on easy-to-see bumper strips.



Novelty piece slides between packages, holds firmly to shelf projects at right angles for 2-side display.



PEEL and PRESS! KLEEN-STIK STAYS!



Simple die-cut and slide-stick arrangement provides lifelike 3-D can for shelf-strip display.

KEEPS YOUR POINT-OF-PURCHASE ADVERTISING ON THE JOB!

You can create advertising that sells for you! . . . successful point-of-sale pieces that dealers welcome because they stick without water . . . hold tight on any hard, smooth surface.

Printed on a wide variety of paper, foil and acetate processed with KLEEN-STIK, they make complete, self-contained displays that get up and stay up.

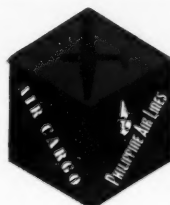
Simply remove protective covering and press in place. Small die-cut pieces with all-over KLEEN-STIK backing serve as shelf strips, cash register spots, back-bar pieces and door displays. For larger units, a KLEEN-STIK spot in each corner (applied after printing) will hold up a window poster. Ask your paper jobber or write.

KLEEN-STIK PRODUCTS, INC., 225 N. MICHIGAN AVE., CHICAGO 1, ILL.

Pioneers in Pressure Sensitives for the Trade



Instruction or identification labels in rolls are ideally suited for automatic label machine dispensing.



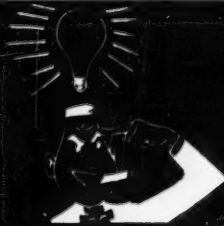
COLORFUL labels ride export packages, double as baggage stickers, too.



Advertiser exploits vertical edges of food store shelves with a simple slot-and-tab Pop-out—seen from both sides.



KLEEN-STIK holds this handy, flocked change pad to wood or glass-topped counters.



HAVE YOU JOINED the P.O.P. Idea-of-the-Month Club? If not, write for FREE MEMBERSHIP on your company letterhead.



A recent dinner meeting in St. Louis brought together this group of graphic arts notables. Officers of the Associated Printers and Lithographers of St. Louis (seated) included Frank C. R. Rauchenstein, past-president; Frank Corley, Jr., secretary; Henry G. Keeler, Jr., vice-president; Raymond H. Kutterer, president; John M. Wolff, Jr.; and Donald Nies, arrangements committee chairman. From the PIA Professional Conference for Sales Executives were (standing) Felton Colewell; James Rudisill, PIA president; Charles LeBlanc; Willard E. Brown; and James R. Brackett, the general manager of PIA. The dinner was held Feb. 4

cialty product, such as Advertising, General Commercial, Publications, Forms, and Web Offset.

The afternoon panels discussed three specific problems: (1) How to Plan a Sales Program, (2) How Should the Sales Executive Spend His Time? and (3) How to Motivate Salesmen to Sell Profitable Printing. Each of these meetings was audited by members of the faculties of the Carnegie Institute of Technology and the Rochester Institute of Technology. Summaries will be published by the PIA in the near future as a permanent record of the conference.

The principal speaker at the dinner held in the evening of the first day was Charles W. LeBlanc, Research Institute of America, who has long been familiar with the printing industry through his association with the organization and administration of the Foreman Management Program.

Mr. LaBlanc stressed the need of finding the answers to many of the sales problems facing American business today. "Many business executives," said Mr. LaBlanc, "say that they need new answers to why 25 per cent of our salesmen obtain 75 per cent of the business." He went on to say that the Research Institute was particularly interested in exploring what he termed the "X" factors of successful selling—"Those certain somethings top producers have that enable them to get so much more business than other salesmen, who often work just as hard and are equally well-trained."

According to the speaker, the number one attribute of a good salesman is product and technical knowledge, followed by know-how in the use of selling tools. Third is his attitude toward his company, the customer, and the job of selling. There are two "X" factors vital in the building of right attitude. First, the salesman must feel that he is an important member of society, and second, he must feel that his company recognizes his importance and has confidence in him.

Mr. LaBlanc discussed the relationships of salesmen to sales executives, remarking on the importance of frequent meetings between the two groups in order to attain a complete understanding of mutual problems.

During the morning of the second day, the small group discussions continued un-

der the headings of (1) Planning a Program for the Salesman, (2) Training the Salesman to Understand the Customer's Needs, and (3) Teaching the Salesman to Overcome Objections and to Close the Sale.

The closing session was a joint afternoon meeting of all participants, during which the subjects under discussion were Coordination Between Sales and Other

Departments, and Developing Customer into an Account. J. D. Hedrick of Seeman and Peters, Inc., Saginaw, Mich., was chairman of the former group, and Scott L. Wolff, Jr., Drake Press, Philadelphia, presided at the latter. The meeting itself, including the question-and-answer period, was under the general chairmanship of Willard E. Brown, Judd and Detweiler, Inc., Washington, D. C.

Plans Approved for International Craftsmen's Meeting

Approval by the board of directors of plans for the 35th annual convention of the International Association of Printing House Craftsmen was announced in mid-February, and program details are being developed by Philadelphia Craftsmen, who will be official hosts for the event. This year's convention will be held Aug. 8-11 in Philadelphia, with headquarters at the Bellevue-Stratford Hotel.

A full schedule of technical meetings and entertainment features is being planned by Philadelphia committees under the direction of Ray Miller, Sr., who is gen-

eral chairman of the convention. Assisting Mr. Miller on the convention committee are Walter Morawski of North American Composition Co., cochairman; Harry Susemihl of N. W. Ayer & Son, Inc., secretary, and David Hopkins of Royal Electrotype Co., treasurer.

The executive board in charge of convention arrangements also includes William Hicks of Miller Printing Machinery Co., Robert Pollock of Godfrey Roller Co., and Ralph DeKalb of Alfred Jordan Company.

The program committee, under the direction of Harry Seeburger, production manager of John Falkner Arndt & Co., Inc., is already working on a program designed to cover every technical phase of the graphic arts industry, according to a recent announcement. Although details have not been completed, the committee is planning to feature clinics on photo-composition, wet and dry offset, silk screen techniques, and gravure and flexographic printing. The day following the close of the convention will be reserved for visits to Philadelphia graphic arts firms.

Hotel arrangements and reservations committees for the event are being headed by Joe O'Neil of the Dornan Co. and Horace De Ancona of Artcraft Photoengraving Co., who have arranged with the Bellevue-Stratford Hotel to accommodate all of the early reservations there, with the nearby Ritz-Carlton and Adelphi hotels standing by to take the overflow of convention guests.

A busy program for women guests at the convention is being planned, too, including such features as fashion shows, luncheons, and a trip to Atlantic City, and complete details, together with suggestions on what to wear, will be sent to the wives of all International members.

Ray Miller, Sr., Named Chairman of 1954 Craftsmen's Convention

Ray Miller, Sr., veteran pressman and one of the founders of the International Association of Printing House Craftsmen,



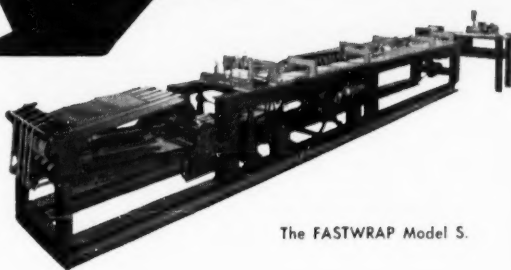
Ray Miller, Sr.

has been named to head the committee planning the 1954 Craftsmen's international convention, which will be held Aug. 8-11 in Philadelphia. Mr. Miller, who was active in the graphic arts industry from 1893 until his retirement in 1942, was with Curtis Publishing Co. for 36 years, most of that time in pressroom executive positions. He helped organize the Philadelphia Craftsmen's Club in 1910 and served in various offices of that group for many years. The Philadelphia club, second oldest in existence, is the official host group for this year's international convention.



**26 TIMES
FASTER than
HAND WRAPPING**

...the High-Speed Magnacraft Way



The FASTWRAP Model S.

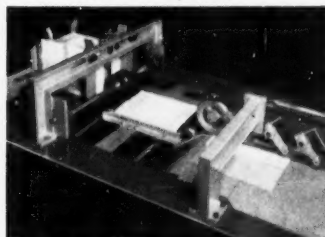
FLAT-WRAP FOLD-WRAP BAND-WRAP

Time saved is money earned. Magnacraft's FASTWRAP saves T-I-M-E. It is 26 times faster than hand wrapping . . . a fact established by many actual tests. That's tremendous saving over old fashioned methods. And what's more, your magazines are wrapped tighter, better, and more attractively than ever before. If you are not wrapping now, for just a fraction of a cent more for each issue you can send out a neatly wrapped magazine. Get the full facts about the FASTWRAP . . . find out for yourself how this modern machine can cut YOUR costs . . . reduce your mailing time . . . and spur the efficiency of your mailing room. Write us today.

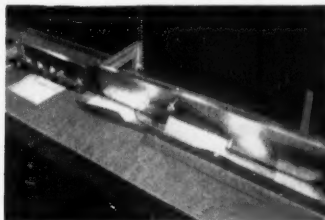
Magnacraft MFG. CO.
3138 West Chicago Ave. Chicago 22, Ill.



Vacuum drum sheet feeder.
(Roll feed optional)



Hopper type magazine feeder
for continuous loading.



Folding flares easily adjusted
for any size magazine.

MANUFACTURERS OF HIGH-SPEED PERIODICAL WRAPPING MACHINES



Northwest Graphic Arts Industry, Inc., selected Augsburg Publishing House to be featured in special window displays in downtown Minneapolis during Printing Week. Display here shows the various types of work done by Augsburg, which specializes in religious materials; another window showed new plant



Man of the Year in Philadelphia graphic arts is C. Howard Thomas (left), National Publishing Co. vice-president, who received the award from Lane Taylor, W. C. Hamilton & Sons company president, at a Printing Week luncheon meeting

Georgia Printers Make Plans For Second Annual Meeting

The Association of Georgia Printers, Inc., has completed plans for its second annual convention, according to an announcement by Raleigh Arnall, association president. The meeting is scheduled for April 10 at the Dempsey Hotel, Macon.

The principal speaker for the business sessions will be H. J. Ward, vice-president of Porte Publishing Co., Salt Lake City. Mr. Ward will discuss "Changing Printing Costs," and his address will be followed by an hour-long cost clinic. The luncheon speaker will be M. D. Collins, superintendent of Georgia schools, whose appearance is arousing considerable interest because of recent claims by Georgia printers that vocational school printing shops have been competing with them.

A cocktail party and banquet will conclude the day's convention program.



Typical of the many well-attended New York Printing Week group sessions was the Type Directors' Club workshop in typography, where Freeman Crow of Tri-Arts Press, Inc., told why and how he re-designed last year's New York Printing Week poster. Members of the panel analyzed the poster design

PIA Announces Opening of Self-Advertising Contest

The success of the first two PIA Printers' and Lithographers' Self Advertising Exhibition and Awards contests has prompted the sponsors to hold another one this year. Brochures of rules are now available and may be obtained either from Printing Industry of America, Inc. national and local offices or from the Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33, Pa.

Rules are substantially the same as for the first two contests, and material produced between Sept. 11, 1953, and Oct. 22, 1954, will be eligible. The 1954 contest will close on Oct. 22, and all entries must be mailed on or before that date.

Awards again will be \$1,000 and a Benny statuette for first prize for campaigns in each of the three size classifications, and a statuette for second place in the campaign competitions and first place in the individual specimens competitions. Membership in PIA is not required and there are no entry fees.

The exhibit will be held in the Hotel Statler, Detroit, during the PIA, Inc. annual convention, Nov. 15-19. Because of the limited space available, only the 50 best campaigns and 50 best individual specimens will be displayed, and special "Best Fifty" certificates will be issued to the firms represented in the exhibit which did not win a prize or honorable mention.

Although six of the nine prize winners in 1953 were also in the 1952 competition, only two of them won prizes both years, and only one, the Veritone Company, Chicago, took the same prize both times — first prize for campaigns from companies with from 20 to 100 employees. Fine Arts Litho Company, Dallas, moved up from second to first place in the competition for campaigns from companies having 19 or fewer employees.

There is a different group of judges each year, bringing a variety of viewpoints to bear on the selections. The six basic factors of plan and continuity, idea, copy, design and physical appearance, quality of reproduction, and effectiveness are the basis for judging each year, but idea, copy and design may vary greatly in their appeal to the judges.

For the 1954 contest the following national advertising groups will furnish judges, in addition to the representative of the board of directors of Printing Industry of America, Inc.: Advertising Federation of America, Advertising Council, Inc., Direct Mail Advertising Association, Inc., and also the Industrial Advertisers Association.

In 1953 the first prize for plants with over 100 employees went to the campaign of Herbick & Held Printing Co., Pittsburgh, which strongly emphasized a 50th anniversary party for several thousand guests, and the promotion built around the party. The same prize in 1952 went to Edward Stern & Company, Inc., Philadelphia, Pa., for a campaign which was composed primarily of printed pieces, some quite elaborate, going out on a very firm schedule throughout the year.



Prizes for Printers

YOU CAN WIN AS MUCH AS \$275.00 IN THE BIG NEW

BOND
Nekoosa

MADE IN U. S. A.

\$14,000,000

LETTERHEAD CONTEST

Here's a contest that's easy to enter...easy to win. Just send us letterheads you have printed, lithographed or engraved on Nekoosa Bond. A committee of nationally-known letterhead specialists will pick the best...and *you* may win a prize! All printers—large or small—have an equal chance—because each of our 130 Nekoosa paper merchants will conduct a local contest just for the printers he serves.

Nothing to write...no jingles...no statements...

Just send us letterheads printed on Nekoosa Bond

If they win...you win!

Contest begins *now*...ends July 31, 1954. Submit as many letterheads as you wish, but each must be accompanied by an official entry blank. Entry blanks and official rules are obtainable from your Nekoosa paper merchant—or by mailing the coupon below.



Get Rules and
Entry Blanks
from your
Nekoosa
paper merchant
or MAIL
THIS COUPON

Letterhead Contest
NEKOOSA-EDWARDS PAPER COMPANY
Port Edwards, Wisconsin

Please send official rules and entry blanks for Nekoosa Bond Letterhead Contest.

Name.....

Company.....

Address.....

City..... State.....

CONTEST CLOSES JULY 31, 1954



One high point of Printing Week at Philadelphia was this exhibit, using both beauty and patriotism to draw attention, part of the Graphic Arts Trade Exhibition planned and staged by local Craftsmen



Notable Craftsmen at the Printing Week banquet January 21 in Milwaukee included (from left) Thomas P. Mahoney, International first vice-president; Richard Wells, general chairman of Printing Week in Milwaukee; Walter D. Fuller, board chairman, Curtis Publishing Co., the principal banquet speaker; Earl Ellis, International sixth district representative; and H. W. Brooks, Milwaukee-Racine president



G. J. Gaumberg, art director, and Jess Cloud, account executive of Michel-Cather, Inc., industrial advertising agency of New York, inspect a catalog and bulletin prepared by the agency for the De Laval Steam Turbine Co. Both pieces were given awards for visual appeal and readability in the 12th annual exhibition of printing sponsored by the New York Employing Printers Association during Printing Week

Graphic Arts Tour Planned To West German Trade Fair

Düsseldorf, West Germany, is the place and May 15-30 is the time set for DRUPA, international printing and paper trades fair, which will be staged on grounds totalling 485,000 square feet and is expected to attract a record number of visitors from all countries.

Among the visitors will be an American group now being organized by the German Educational Travel Association, which last year arranged a tour of this country's printing industry for a group of German printers and publishers. This year's DRUPA tour, which will leave from New York April 30 and return May 17, will be designed to give a first-hand view of West Germany's printing industry and a well-balanced sightseeing schedule.

In Hachtel the tour group will attend the celebration of Ottmar Mergenthaler's birthday anniversary. Cities where plants will be viewed along the route to the Düsseldorf exhibition include Hamburg, West Berlin, Munich, Würzburg, and Offenbach. The plant list includes Axel Springer, rotary and intaglio newspaper printing house; Bruckmann K. G., bookbinding, printing, and typography firm; Koenig & Bauer, high-speed printing machinery manufacturers; Faber & Schleicher, offset printing equipment manufacturers; and, in West Berlin, Druckhaus Tempelhof (Ullstein Publishing House), prewar Germany's largest printing plant.

Complete information is available from the German Educational Travel Association, Barbizon Plaza Hotel, 106 Central Park South, New York City. The association will arrange business appointments and sightseeing excursions in other Western European countries for members of the tour group who wish to extend their stay beyond the return date.

Breck Is Re-elected President Of New York Photoengravers

Robert V. Breck, president of the Eagle Photoengraving Co., Inc., has been re-elected president of the Photoengravers Board of Trade of New York, Inc., and Matthew Gliedman of Colorplate Engraving Co. is now serving his 25th year as treasurer.

Other officers recently elected include M. J. Shahinian, Atlantic Photoengraving Co., vice-president, and Emil Weltz, Peerless-Hill, Inc., secretary. W. Arthur Cole continues as managing director and assistant secretary of the board, and John T. McGovern continues as legal counsel for the 23rd year.

Electrotypes to Meet in April

"The Electrotypes," a color motion picture now in production, will be given its premier showing at the spring conference of the International Assn. of Electrotypes and Stereotypers, scheduled for April 6 and 7 at the Hotel Sheraton-Gibson, Cincinnati, O. Three technical sessions have been arranged during the conference, and equipment exhibits will be a featured part of the program.

Another star performer is born!



NEW M-J SUPER COVER HAS A WIDE RANGE OF USES:
High grade menu work • Car cards—posters • Pin tags and button cards • Swatch cards • Covers • Display cards

WARETONE MIRROR FINISH
OLD TAVERN METALLICS
M-J POSTCARD and COVER
GUARANTEED FLAT GUMMED PAPERS
RELYON REPRODUCTION PAPER
WARE HEAT SEAL

McLAURIN-JONES COMPANY
HEADQUARTERS: BROOKFIELD, MASSACHUSETTS
Offices: New York, Chicago, Cincinnati, Los Angeles
Mills: Brookfield and Ware, Mass., Grand Rapids, Mich., Homer La.

You know M-J Super Cover will be a fine performer. It's born into a famous family—the McLaurin-Jones family of fine papers. M-J Super Cover is a new, superior cover stock, coated two sides and especially tough for clean, fuzz-free die-cutting.

If you want a new crispness, cleanliness and detail in your next car card, menu, swatch card or poster job... print it on M-J Super Cover... the star performer!

For free samples of 10 or 16 pt., contact your paper merchant or write us today.

McLAURIN-JONES FINE PAPERS



W. C. Hamilton & Sons officials, Lane Taylor (left) and Hugo Hanson, (right) recently announced the purchase of Michigan Paper Co. Allan B. Milham (center) will continue to head the Michigan company

Michigan Mill Sold

The Michigan Paper Co., Plainwell, Mich., has been purchased by W. C. Hamilton & Sons, Miquon, Pa., according to a recent announcement by two Hamilton officials, Hugo H. Hanson, chairman, and Lane Taylor, president and treasurer. Hamilton plans to operate Michigan Paper as a wholly-owned subsidiary with no change in management or personnel. Allan B. Milham will continue as president and general manager of the Michigan firm.

The acquisition boosts Hamilton's over-all output of papers by 50 per cent to a combined daily production of more than 460,000 pounds. The Michigan mill, which has a daily paper production of 160,000 pounds, was purchased from the Evening News Association and Booth Newspapers, Inc.

Trade Association Executives Ready for Meeting This Month

Plans for the annual spring convention of the Graphic Arts Trade Association Executives in Cincinnati on March 27-28 have been announced by Richard A. Stout, president. The two-day session will be held at Hotel Sinton and will be highlighted by a banquet Saturday night, March 27, at the hotel.

Several prominent personalities in the graphic arts industry will be featured on the program, which will combine addresses as well as panel discussions.

Stuart B. Sutphin, Jr., president of the Waste Paper Institute; W. E. Griswold, executive director of the Lithographic Technical Foundation and Pearl E. Oldt, executive secretary of the International Association of Printing House Craftsmen, Inc., will be headline speakers.

Lowell D. Ryan of Cleveland, vice-president of the American Trade Association Executives, will present an address on, "Trade Association Executives Also Face a Challenge."

E. P. Rockwell, managing director of the Graphic Arts Association of Cincinnati, is in charge of local arrangements.

Officers and directors of the Graphic Arts Trade Association Executives are: Richard A. Stout, president; George Strebel, vice-president; Arthur Johnson, secretary and treasurer. Directors include Glen Cruson, C. S. Clement, Floyd Maxwell, Frank Bagamery, Robert Hostetter.

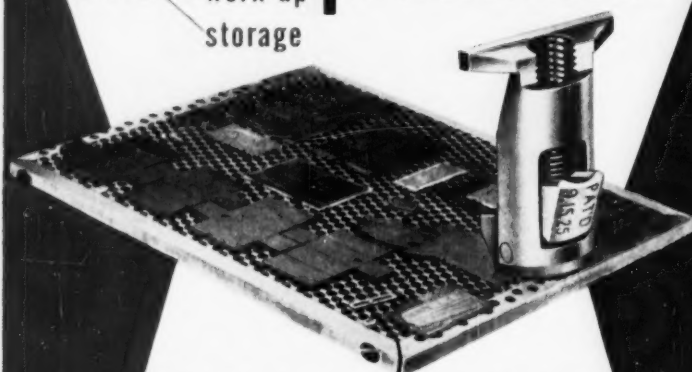
New Editor for Canadian Printer

David Maclellan has been appointed editor of *Canadian Printer and Publisher*, according to a recent announcement by Maclean-Hunter Publishing Co., Toronto. Mr. Maclellan was vice-president and editor of the *Maritime Merchant* for six years before coming to his new post, and he formerly served in newspaper positions in Canada and England.



Richard A. Stout

handling
positioning
spacing
work-up
storage
no problems!




PMC Sterling Toggle Base is easier to handle when it's made of magnesium, the sturdy, *lightweight* metal. Plates are easier to position on Sterling Toggle Base since it's precision manufactured to provide perfect rigidity, accuracy and dependability. With measured movement built into each Sterling Toggle Hook, there is no difficulty in obtaining hair-line register at the first tightening of hook against plate. A quarter turn of the key advances the hook 1 point—printers measure.

With forms on Sterling Toggle Base, there is no need to compensate or adjust for rocking cuts, type off its feet, sinking spots, etc. Time required for lock-up, make-ready and register is materially reduced resulting in less down time, more speedy, steady production. When the run is off, forms are easy to store. Unmounted electros take up only 1/5th of the space usually required for storage of type, cuts and furniture.

Write today for complete information on the Sterling Toggle Base System.

THE PRINTING MACHINERY COMPANY

436 Commercial Square, Cincinnati 2, Ohio



NOW

Is the time to
**PLAN FUTURE
PROFITS**

The form printing press
which you buy today will
be a vital part of your
operation for many years
to come! Make no mis-
take about it!

HAMILTON Rotary, Web, Form Printing
Presses are built of standard, proven units
in combinations to meet your need exactly.
Printing, and all supplementary operations
are performed in one press run. Highest
web speeds. Precision register. Quick
set-up. WRITE for Bulletin No. 5349, or
submit specifications for proposal NOW!



The **HAMILTON** TOOL COMPANY
900 HANOVER ST., HAMILTON, OHIO

New Officers Are Chosen At GTA Annual Convention

The Gravure Technical Association, organized five years ago with a membership of 54 and now grown to 146, held its annual convention Feb. 3-5 in New York with a registration that included more than 500 member plant executives and production and technical men, as well as magazine, newspaper, advertising agency, and other gravure users.

Convention guests gathered in three Hotel Biltmore rooms to hear speakers and panels of experts discuss mutual problems, technical developments, and the need for spreading more knowledge of the gravure process and its advantages.

John E. Hazel of News Syndicate Co., Inc., New York, was reelected president of GTA. Frank A. Sportelli of International Color Gravure, Inc., New York, was renamed secretary-treasurer, and Edward S. St. John of Halpin, Keogh & St. John, New York, continues as assistant secretary. The new publications division vice-president is Ted Stultz of Parade Publication, Inc., New York, and J. Gibson McIlvain of the Downingtown (Pa.) Paper Box Co. was elected packaging division vice-president. The by-laws were amended to give all groups officer and board representation.

Exhibits included a visual review of the Alco process using Rotofilm, and an Intaglio Service Corp. display of News-Dultgen process work.



New officers of the Gravure Technical Association, chosen during the recent annual meeting, include (from left) T. J. Stulz, Parade Publication, Inc., publication division vice-president; F. A. Sportelli, International Color Gravure, secretary-treasurer; J. E. Hazel, News Syndicate Co., president; J. Gibson McIlvain, Jr., Downingtown Paper Box Co., packaging division vice-president; and Edward S. St. John of Halpin, Keogh & St. John, the assistant secretary. The election was held February 5 in New York.

LA Litho Officers Chosen

Election of a chairman, secretary, and new members of the Los Angeles County Lithographers Joint Apprenticeship Committee was announced late in January. Heading the group as chairman is Leon Ervin, Colonial Print Shop, and the secretary is Ted Brandt of Amalgamated Lithographers of America No. 22. Additional committee members include Harry Barkus, Jeffries Banknote Co.; Joseph Galantin, Carter & Galantin; Michael Wolff, Cal Litho Photo Plate; and Eric Carlson, Les Lindeman, and Kenneth Canning, all of ALA No. 22.

Name Heads of POP Exhibit

Ed K. Whitmore of Oberly & Newell Lithograph Corp., New York, and Alexander Haft of Haft and Sons, Inc., Brooklyn are the general chairman and assistant general chairman of the eighth annual symposium and exhibit sponsored by the Point-of-Purchase Advertising Institute. The event will be held at the Hotel Statler, New York City, from March 30 through April 1. According to Institute officials, the exhibit of the newest ideas in retail store sales-building displays will be the largest showing of its kind in the world.



Prize Cartons To Be Shown at Convention

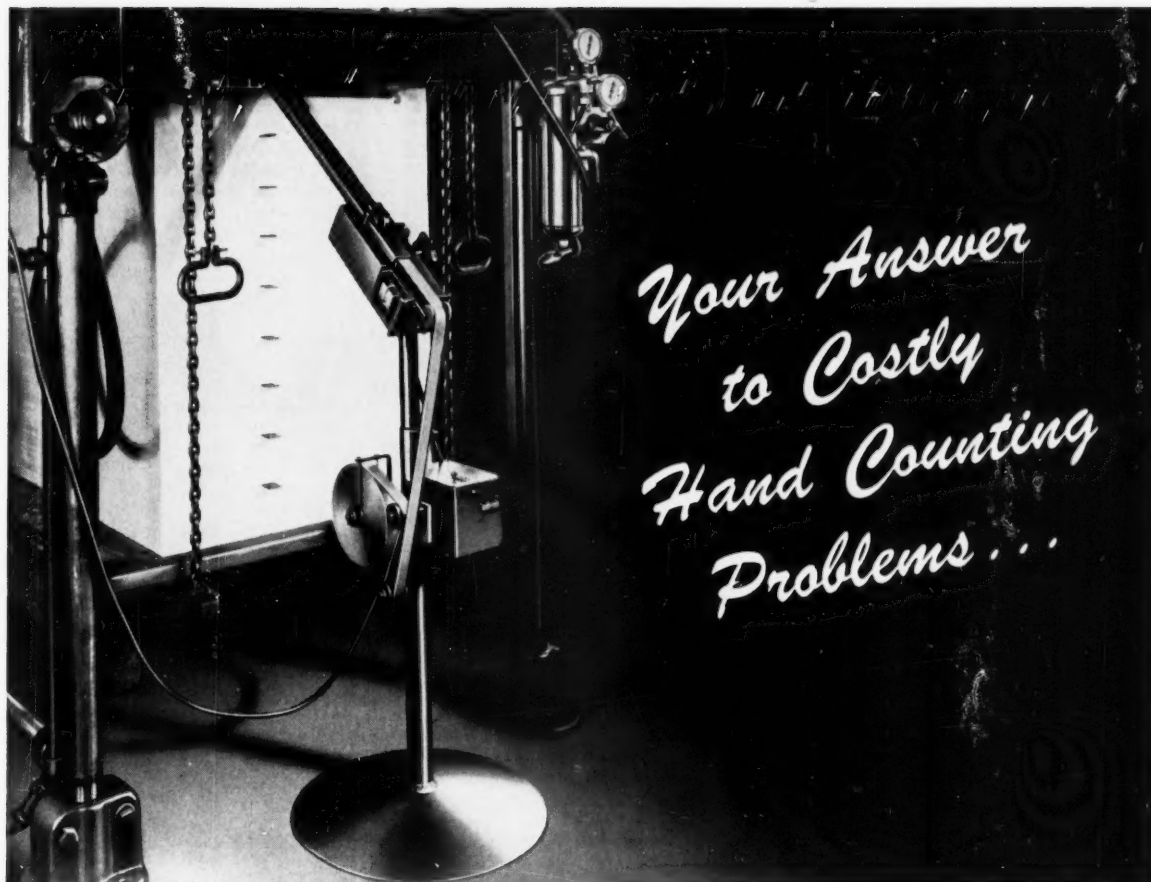
A feature of the annual meeting of the Folding Paper Box Association of America—scheduled for March 22-25 at the Drake Hotel, Chicago,—will be the display of winners in the 1954 Folding Carton Competition. With a total of 6,288 entries, the 1954 competition set new records for size and scope, and more than half of the members submitted entries.

Exhibits were judged for superiority of printing and construction, for best poten-

tial new volume use for paperboard, and for general superiority according to end use. Printing quality was judged by a panel consisting of Prof. Homer E. Sterling of the School of Printing Management, Carnegie Institute of Technology, Pittsburgh; Burton Cherry of Burton Cherry & Associates, Chicago; and Wayne V. Harsha, editor of *THE INLAND PRINTER*, Chicago. Winners will be announced at the convention.

Entries in the 1954 Folding Carton Competition were checked for superiority of printing by a panel of judges (left) that included Burton Cherry of Burton Cherry Associates, Chicago; Wayne V. Harsha, editor of *The Inland Printer*; and Homer Sterling of Carnegie Institute of Technology. Food cartons and carry-out containers (below) made up only a small part of the more than 6,000 entries in the show.





*Your Answer
to Costly
Hand Counting
Problems...*

Automatic **SHEET COUNTER and MARKER**

- **WORKS** with any press or sheeter having automatic pile delivery.
- **COUNTS** as fast as any sheet or web fed machine can operate.
- **INSERTS** colored markers to separate delivery pile into uniform lots or "lifts" of any desired count.
- **COMPLETES** counting and marking the moment the last sheet is delivered.
- **ADJUSTABLE** to mark various sizes of sheets on either high or low deliveries.
- **ASSURES** 100% counting accuracy.
- **ELIMINATES** time, cost and errors of hand counting.
- **AVAILABLE** in portable, completely wired types and models for permanent mounting on the press or sheeter.

Why continue paying for the time and inaccuracies of hand counting? Inexpensive to buy and operate, this automatic equipment will often pay for itself through the savings obtained on a single job.

A complete range of models is offered to fit every requirement. There is a choice of controls for simple standard marking intervals or unlimited count selection. The counting unit can be set for the desired marking interval in just a few seconds, and without tools.

Portable models can be installed by simply plugging the power cord into any standard 110 volt, 60 cycle outlet and mounting the switch provided for count pick-up.

Write now for Bulletin 401

COUNTER and CONTROL CORPORATION

5217 W. ELECTRIC AVE.

•

MILWAUKEE 14, WIS.



John M. Lamoureux, vice-president, and H. J. Echele, president, (standing) of Warwick Typographers, St. Louis, watch two operators at work in the Warwick photocomposing department, which will be the scene of the Type and Design Workshop to be held March 26 and 27 under the sponsorship of the Typocrafters, a group of midwestern typographers, and International Assn. of Printing House Craftsmen

Davidson Sales Staff Hears Promotion Plans for 1954

More than 70 Davidson Corporation sales representatives from all parts of the country attended the company's annual sales conference Feb. 8-12 in New York City. Presiding over most of the sessions was W. W. Davidson, Jr., executive vice-president. Speakers included W. W. Davidson, Sr., the inventor of the Davidson machines and the company's founder; Leland La Ganke, sales manager; Joseph T. Sloane, advertising manager; and William

Moran, national accounts representative. Martin M. Reed, president of Mergenthaler Linotype Co., was guest of honor at the banquet which closed the conference.

The group heard descriptions of new items of equipment to be announced to the trade later, and saw demonstrations of Reditype, a new process for photo-imposing display letters on vinyl bases (story on page 63). Also featured at the conference were first-hand details of Davidson's 1954 advertising campaign and sales promotion helps.



Governor John Lodge of Connecticut paid special tribute to the graphic arts industry in an official statement issued for Printing Week. Watching preparation of the statement are (from left) Haig J. Garabedian, executive secretary, and Elmer J. Grover, president, of Hartford Craftsmen; and Samuel Lebon, Hartford Graphic Arts Assn. chairman. Statement cited growth of graphic arts in Connecticut

Two Associations Join PIA

Employing Printers Association of Montreal and Graphic Arts Association of Fort Worth have become the 52nd and 53rd associations to join Printing Industry of America, Inc. Their affiliation adds between 75 and 100 companies to the membership list, which is now approaching a total of 5,000 concerns throughout the United States and Canada.

PIA president James J. Rudisill welcomed the newcomers as adding measurably to the national-international unity of the industry and continuing PIA's growth trend. "Last year we had the pleasure of welcoming associations in Vancouver, Spokane, Salt Lake City and New Orleans," he said. "Only a few substantial printing centers are not now represented in PIA, and several cities are considering the matter."

The Montreal association has named O. S. Markham and E. D. Roberts to serve on PIA's board of directors. General manager of the association is F. Alan Smith. J. Lee Davis is executive secretary of the Fort Worth association.

ATF Promotes Two Executives

William W. Fisher has been named American Type Founders vice-president in charge of operations, and Robert A.



Robert A. Tobias

Tobias is now vice-president in charge of sales. Mr. Fisher was formerly general manager of the Elizabeth, N. J., plant and Mr. Tobias was director of marketing.

Mr. Fisher is responsible for ATF's research program as well as Elizabeth plant engineering and manufacturing.

He is giving functional direction to engineering and manufacturing at the Mt. Vernon, N.Y., plant as well as assisting L. C. Edgar, Jr., ATF executive vice-president. He came to the company from the Instrument Division of Daystrom, Inc., one of its subsidiaries.

Mr. Tobias has direct responsibility for Elizabeth division sales, advertising, market research and sales training, and provides functional direction for Mt. Vernon sales activities. He joined ATF after serving as sales and marketing consultant for a diversified group of manufacturers.

Donnelley Elects New Officers

Election of an executive vice-president and four new vice-presidents of R. R. Donnelley & Sons Co., Chicago, was announced by Gen. C. C. Haffner, Jr., board chairman and chief executive officer, following the board's annual meeting in February. The new executive vice-president is James D. Stearns, formerly a vice-president, who will continue as director of the company's administrative division. The four new vice-presidents, all division directors, are W. R. Isom, H. B. Telschow, C. W. Lake, Jr., and M. S. Firth.

*paper is the base
of the job*



the offset pressman adds image area by means of lithographic ink . . . one of the skilled steps taken to assure perfect reproduction of the original art work.

TICONDEROGA OFFSET

Excellent for faithful offset reproduction on single or multiple unit color presses . . . insuring the success of the special skills of printers at every stage. Uniform in quality, fully sized, the fuzz-free surface takes ink easily and accurately. Supplied in seven weights . . . from 50 to 150 pounds.



International Paper COMPANY

PAPERS FOR PRINTING AND CONVERTING

220 East 42nd Street, New York 17, N. Y.



The eighth annual industry dinner of Printing Industry of Pittsburgh drew this line-up of graphic arts notables: (from left, seated) Francis A. Roney, PIP treasurer; William T. Clawson, chairman of the dinner committee; Walter J. Bauer, president of PIP; C. R. Jones, Laurance Press, Cedar Rapids, Iowa, banquet speaker; Robert L. Forsythe, PIP vice-president; and Arthur H. Gratz, PIP secretary; (standing) Robert Edgar, president of Pittsburgh Craftsmen; Robert F. Hostetter, executive secretary of PIP; Robert H. Caffee, past-president of PIA; Dean Glen U. Cleeton of Carnegie Institute of Technology; A. S. Wentworth, PIA national director; H. M. Fritz, PIP retiring president; and William Joel, Printing Week chairman. Mr. Fritz received a scroll citing his contributions as PIP president during past year



Employees of Diamant Typographic Service, New York, recently presented a bronze plaque in memory of the late Edward M. Diamant to his sons, who now head the firm. Participating in the presentation are (from left) R. M. Diamant, vice-president; William H. Diamant, president; Irving Sunshine, plant superintendent; and William Herold, foreman. Citation hailed Diamant as a pioneer in typography



The main promotion feature of Printing Week in Knoxville, Tenn., consisted of two window displays of engraving and printing work done in that city. One window had a revolving display of all types of printed material, while the other (above) showed engraving and process color techniques and samples

Predict Record Attendance At Annual Packaging Show

More than 25,000 business and industrial executives are expected to go to Atlantic City, N. J., next month to view the packaging products and services of the 400 companies that will exhibit at the American Management Association's 1954 National Packaging Exposition.

The four-day show will occupy the full 130,000-square-foot capacity of the Atlantic City Convention Hall April 5-8, according to AMA spokesmen. Along with the exposition, the 17,000-member association will sponsor the industry's annual forum, the AMA National Packaging Conference, scheduled for April 5-7 in the Convention Hall ballroom.

Also open to convention guests will be the Packaging Conference Exhibit of company materials illustrating packaging, packing, and shipping functions. Hundreds of forms, brochures, manuals, records, and reports illustrating subjects discussed at the meeting will be on display.

West Coast Conference Plans Printing Management Course

Considerable progress toward establishing a course in printing management in a West Coast university was reported as the result of a Printing Education Conference held during Printing Week in Los Angeles.

Irl Korsen, chairman of the Printing Week education committee, said that more than 60 persons attended the conference at the University of California at Los Angeles, sponsored jointly by the University of California Extension Division and the local Printing Industries Association.

"Most of us at the conference," Mr. Korsen said, "felt the printing management course is needed as much as ever and that cooperation among printing interests in various West Coast communities can speed its being made a part of a college curriculum."

Plan Joint Florida Convention

The Florida Graphic Arts Congress and the Southern Graphic Arts Association have joined in planning a convention for May 6-9 at Orlando, Fla. Manufacturers and suppliers will set up exhibits in the Orlando Municipal Auditorium, where joint sessions of the two sponsoring groups will also be held, and other business and technical meetings will be scheduled at the headquarters hotels.

Printing School Alumni to Meet

Alumni of the School of Printing Management of Carnegie Institute of Technology will gather for a homecoming and seminar on the Pittsburgh campus April 9-10. Frank R. Sloan, Jr., president of the alumni group, has predicted that this year's annual printing management seminar will probably draw the largest audience in the 15-year history of the event. The seminar was established to provide a post-graduate "refresher session." There are approximately 800 members of the alumni group, including 200 presidents and other top executives of printing establishments throughout the country.

You're looking good again in *The Saturday Evening Post*

**You couldn't stay in business
without your printer**

Whatever the size, location or nature of your business, you'll find no more helpful and willing partner than your printer. He is the one who helps you plan and produce letterheads and business forms essential to the efficient operation of your office, store or factory. He is the craftsman who lays the tracks of printed paper on which American business runs. Thus, then, is your printer... an expert in the art of combining type and paper. And when you want fine quality at modest cost, chances are he'll recommend Hammermill Bond. For during the past 42 years, printers have used more Hammermill Bond than any other bond paper. For a free sample book, write on your letterhead to Hammermill Paper Company, Erie 6, Pennsylvania.

HAMMERMILL BOND
FOR OVER 40 YEARS
AMERICA'S MOST USED BOND PAPER

You can witness business printing on Hammermill Bond wherever you see the Gould shield on a printer's window.



Your customers and prospective customers will soon be reading this advertisement—about you—in the March 27 issue of *The Saturday Evening Post*. It's another in Hammermill's full-color series designed to build prestige and sales for you, by telling buyers of printing throughout the country, "You couldn't stay in business without your printer."

HAMMERMILL Paper Company

ERIE, PENNSYLVANIA

Matched Business Stationery

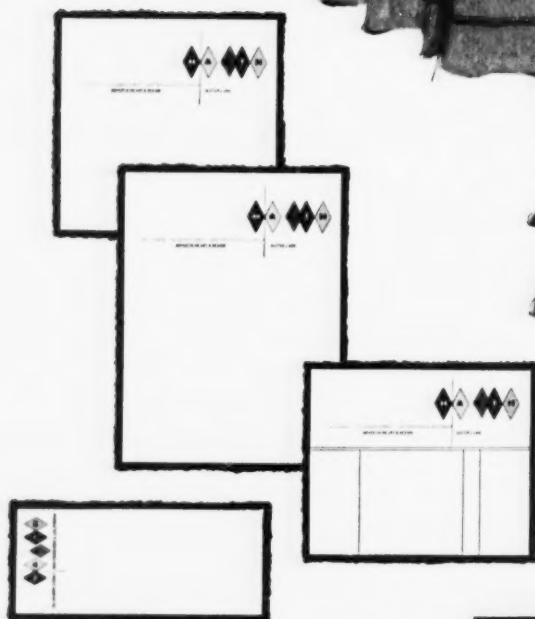
Gets More Attention, Too

What the well-dressed business stationery is wearing can be important to your customers. Smartly styled matching letterheads, envelopes, invoices, and other forms can go a long way toward creating the impression that their business is well-organized and efficient.

Important, too, is the paper used. You'll find Gilbert tub-sized, air-dried, new cotton fibre content papers unsurpassed in appearance, finish, color, and strength for every business stationery use. Your Gilbert Merchant would be pleased to furnish samples.

Gilbert

Bond Papers



Gilbert Bond
25% new cotton fibre

Resource Bond
50% new cotton fibre

Radiance Bond
75% new cotton fibre

Lancaster Bond
100% new cotton fibre



CONVENTIONS

WHAT - WHERE - WHEN

New England Conference for the Graphic Arts, Hotel Statler, Boston, March 15-16.
Rotary Business Forms Section, PIA, Dayton-Biltmore Hotel, Dayton, Ohio, March 18-19.
Winter Vacation Conference, International Typographic Composition Assn., Hotel Marima, Miami, March 18-20.
Mid-Atlantic Mechanical Conference, Penn-Harris Hotel, Harrisburg, Pa., March 18-20.
Folding Paper Box Assn. of America, annual meeting, Drake Hotel, Chicago, March 22-25.
Type-Design Workshop, sponsored by Typographers and International Printing House Craftsmen, Warwick Typographers, St. Louis, March 27-28.
Graphic Arts Trade Assn. Executives, Sinton Hotel, Cincinnati, March 27-28.
National Paper Trade Assn., annual convention, Waldorf-Astoria, New York, March 29-31.
Point-of-Purchase Advertising Institute, annual symposium and exhibit, Hotel Statler, New York, March 30-April 1.
Board Sessions, PIA, the Greenbrier, White Sulphur Springs, W. Va., March 30-April 3.
Second District Craftsmen's Conference, Hotel Utica, N.Y., April 3.
National Packaging Exposition, American Management Assn., Convention Hall, Atlantic City, N. J., April 5-8.
International Assn. of Electrotypes & Stereotypers, spring conference, Hotel Sheraton-Gibson, Cincinnati, April 6-7.
International Typographic Composition Assn., spring conference, Hotel New Yorker, New York, April 23-24.

Nation's Oldest Ink Maker Marks 150th Anniversary

The nation's oldest ink manufacturer, Charles Eneu Johnson Co., Inc., of Philadelphia, is this year celebrating its 150th anniversary.



L. C. Herkness, Jr.

Actually, the Johnson firm can trace its history back to 1790, although it was not until 1804 that the predecessor company was organized. The original Johnson—Jacob—operated a printing shop in Philadelphia in 1790 and, like most printers of that day, he made his own ink. After a committee of the Philadelphia Company of Booksellers awarded him a gold medal for "having produced the best specimen of printing ink," he and an associate organized an affiliated company, Wrigley and Johnson, to specialize in ink manufacture.

Charles Eneu Johnson, a great-grand-nephew of the founder, took over the firm in 1851 and under his direction improvements in plant equipment, manufacturing methods, and quality of the finished product were achieved.

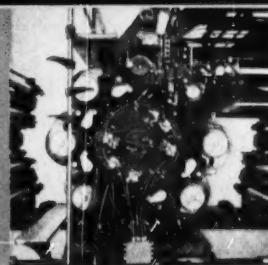
L. C. Herkness, who joined the company as general manager in 1924, was named president in 1931. L. C. Herkness, Jr., is vice-president and sales manager. Today the company has 11 branches throughout the country.

Quality

and

PRODUCTION

Absolute Sheet Control . . . A vital factor in close color register . . . the Cottrell common impression cylinder.



1 7 9 6 0 3

Ink Distribution . . . Provides easy floor level adjustments for close ink control.

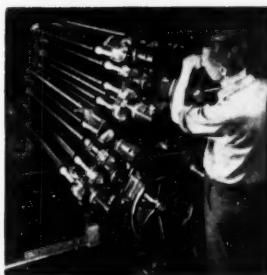
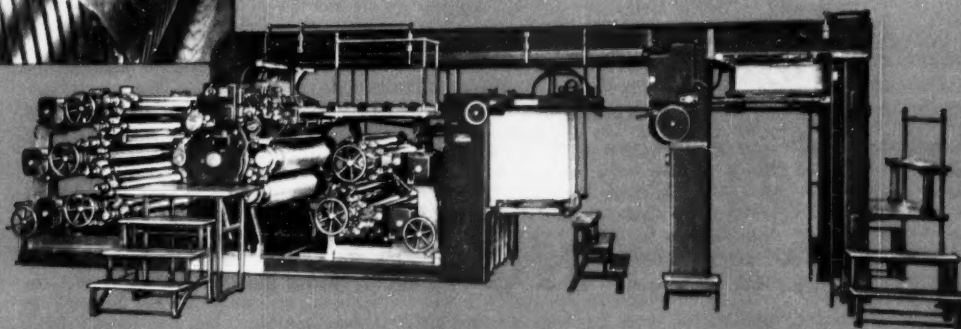


Plate Lockup . . . Uses Claybourn Patented rapid register hook system for accurate, quick makeready.

Multi-color Rotary Letterpress! . . . From palette to paper, the economic production from Cottrell presses will amaze you.

Here is compact printing flexibility from two to five colors . . . *without* sheet transfer between colors . . . *with* complete ink control. Accessible — easy to maintain, 5 color Cottrell Rotaries offer an outstanding plate lock-up system which holds register on the longest runs.

To add to your select list of quality conscious printing buyers, investigate Cottrell . . . and invest in *quality production*.



New Cottrell 36"x48" C.F.
5-Color Rotary Letterpress

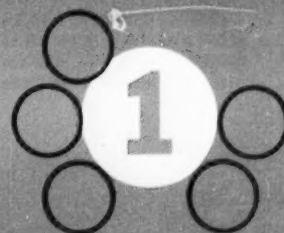
COTTRELL

...COLOR PRESS PIONEERS

C. B. COTTRELL & SONS COMPANY

Westerly, Rhode Island

Claybourn Division, Milwaukee, Wis. Sales Offices: New York, Chicago, London





THE GRAPHIC ARTS IN WASHINGTON

President Recommends No Tax Cuts But Asks Small Business Relief

Participants in THE INLAND PRINTER What's Ahead for 1954 survey hoped that taxes on corporation earnings would be cut April 1 from 30 to 25 per cent on the first \$25,000 and from 52 to 47 per cent on the rest as promised by Congress three years ago. President Eisenhower in his State of the Union message recommended that the higher rates be continued for another year, and that certain excise tax cuts scheduled for April 1 should also be cancelled.

Ammunition for opponents of the President's recommendations came from the Committee for Economic Development, a national organization conducting economic research and education projects. A subcommittee recommended that the two tax cuts be permitted to take effect if Federal expenditures in the fiscal year starting July 1 can be reduced \$5 billion or \$6 billion.

The Eisenhower message noted that the spending level provided in the Federal budget for the current fiscal year had been reduced by about \$7 billion and that a further reduction of more than \$5 billion was estimated for the next fiscal year.

The CED report expressed the belief that, in view of the distorting effect which a profits tax higher than 50 per cent can have on corporate expenditures and investment, the rate should be cut to at least that level.

The President's budget message recommended liberalizing tax treatment of depreciation, thus reducing restrictions that discourage early replacement of equipment with new and improved units, and making it easier to secure financing for capital investment, particularly for small businesses. Noting that companies are often not permitted to make tax deduction claims currently for research or development expenses, and that this rule is especially burdensome to small companies because large ones with established research laboratories can usually get immediate deductions, the President favored giving all companies the option to capitalize or write off currently their research and development expenses, since "our tradition of initiative and rapid technical improvements must not be hampered by adverse tax rules."

The President sees the penalty tax on excessive accumulation of corporate earnings as discouraging growth of small companies dependent on retained earnings for expansion. He favors making the Government assume the burden of proof that retention of earnings is unreasonable.

Feeling that small businesses should be able to operate under whatever form of organization is desirable for their particular circumstances, the President recom-

mended that corporations with a small number of stockholders be given the option to be taxed as partnerships, and that certain partnerships be given the option to be taxed as corporations. Another recommendation called for progressive reduction of double taxation on corporation dividends.

The President withdrew his request for cancellation of the Social Security tax increase that became effective Jan. 1. His Social Security message outlined a comprehensive plan for extending the system to cover a much larger number of individuals, and for increasing both the amounts of old-age benefits and the tax rates to finance the expanded coverage.

President Eisenhower has pledged the Administration to the maintenance of a strong and growing economy. He is confident that transition from a wartime to a peacetime economy can be completed without serious interruption to the nation's economic growth.

Later messages set forth the Administration's economic plans and recommended Congressional action on phases which included flexible credit and debt management policies; tax measures to stimulate consumer and business spending; suitable lending, guaranteeing, insuring and grant-in-aid activities; im-

proved agricultural programs; public works plans laid well in advance; and enlarged opportunities for international trade and investment.

From Secretary of Commerce Sinclair Weeks came an annual report promising continuance of policies for encouraging economic stability and growth. "Known conditions and foreseeable prospects offer sound reasons for continued realistic optimism that 1954 will be among the better years of economic history," said the Secretary. After reviewing evidence that the nation is "more productive and more powerful than ever before," he said "we should appreciate that short-run difficulties may arise in maintaining a suitable balance between our ability to produce and the demands of consumers, business and Government for the output of the national economy."

Former GPO Official Dies

John A. McLean, special consultant to Printing Industry of America, Inc., and former assistant production manager of the Government Printing Office, died in January at his Avondale, Md., home. An active worker in the printing field for 50 years, he was editor-in-chief of the forthcoming *Dictionary of the Graphic Arts* at the time of his death. Mr. McLean worked at the Knickerbocker Press, New Rochelle, N. Y., before serving the GPO in various capacities from 1910 to 1949. He was a past-president of an electrotypers' union, a past-president of the Washington Club of Printing House Craftsmen, district representative of the International Association of Printing House Craftsmen and chairman of the Craftsmen's War Mobilization Committee.

Congressional Action Imminent on Postal Rate Increases

When this was written in mid-February, House action on a bill to raise postal rates an estimated \$240 million was expected within 30 days. Committee-approved HR-6052 would spread second-class increases over three years starting in April, 1955. Each year's increase would approximate ten per cent and the three-year total would be about \$15 million.

The third-class pound rate on circulars, miscellaneous printed matter and merchandise would rise from 14 to 16 cents, and piece rate increases would be from two to three cents for the first ounce and from one to one and a half cents on each additional ounce. The pound rate on books and catalogs would stay at ten cents. So would the one-and-a-half-cent minimum rate on bulk third-class mail. The bill calls for upping the annual bulk rate mailing privilege fee from \$10 to \$50, but the privilege could be obtained on a quarterly basis for \$15.

If the bill becomes law, printers will have to pay more for first-class and air mail. An estimated \$174 million would come from higher rates in these brackets. Nonlocal first-class rate would be four cents for the first ounce and three cents for each additional ounce. There would be no changes in the local first-class, postal, post card or drop letter rates. The bill would raise the rate for air mail weighing

eight ounces or less from six to seven cents per ounce.

HR-6052 is a revamping of a bill on which hearings were held just before this Congress ended its first session. Strong support of the original measure came from the Post Office Department, with vigorous opposition from business and industrial spokesmen. The Advisory Council of the Senate Post Office Committee issued a survey report criticizing postal operations and recommending a program which it said would save taxpayers hundreds of millions of dollars a year. Postmaster General Arthur E. Summerfield called the report an attempt to justify further delay and inaction on postal increases for an indefinite period. The report proposed immediate action to raise postal rates "to a minimum" until Council recommendations for greater Post Office Department efficiency were put into effect.

Senator William A. Purtell of Connecticut, who serves on the Senate Post Office Committee, has introduced S-2863 to raise rates as provided in the original HR-6052.

The Direct Mail Advertising Association has pointed out that a third-class increase became effective last year, and that second-class rates went up ten per cent in 1952, ten per cent in 1953, with a third ten per cent rise slated for this year.

There are two sides to every label!



When you need a high quality label — at moderate cost — you will like the results you get from Dennison 116½ Gummed Paper. It is recognized as the best general purpose label sheet on the market.

One side is uncoated and *super-calendered* for brilliant surface and excellent gloss. This superior surface gives your labels full color value and sharp impression. It means real ink economy.

The other side is coated with Dennison's perfected formula for strong Non-Blocking® gumming. You're assured of quick tack and permanent adhesion to a wide variety of surfaces. Taste and odor are agreeable!

Both sides display the care taken in Dennison manufacturing. Like all Dennison Gummed Papers, Number 116½ is Air-Conditioned. Levelness, bulk and moisture are controlled for uniformity. Dennison Gummed Papers stay flat in a wide range of atmospheric conditions and feed freely on any press.

Use Dennison 116½ and watch your label business grow

Dennison

DENNISON MANUFACTURING COMPANY
GUMMED PAPER DIVISION • FRAMINGHAM, MASSACHUSETTS

GUMMED PAPERS

A complete line of gummed papers including: White and Colored Label Papers — Heat Seal Papers — Pyroxylin Metallics — Kromekote® Gummed Papers — Day-Glo® Gummed Papers — Silkote® Gummed Offset — and Gummed Hollands

Eastern Direct Mail Firm Expands in New Building

Brooklyn Letter Service, Inc., one of the country's largest direct mail enterprises, has taken a long-term lease on a building being erected for the company in Brooklyn, N.Y. While continuing its executive offices at 56 Court St., New York, the company will conduct its other operations in the new two-story, air-conditioned structure at 185 S. Portland Ave.

Various departments of the company handle art and creative services, lithography, printing, multigraphing, and mimeographing. An expanding program in the field of premium mailings for radio and

television clients will include a complete direct mailing department. Since 1937, the company has been under the direction of Sam Paznik, president.

St. Regis Plans Purchase

The St. Regis Paper Co. plans to purchase Superior Products Co., Pittsburgh manufacturers of corrugated fiberboard for shipping purposes. The plan is subject to Securities and Exchange Commission approval of an issue of 93,000 St. Regis common shares, which would be exchanged for 30,000 shares of Superior common stock. St. Regis has options to buy 53 per cent of Superior common.

Typography and Printing Course Conducted by West Coast School

A special course, "Typography and Printing for Books and Advertising," opened early in February at the California School of Fine Arts, San Francisco, under the direction of Squire Knowles, typographic designer, and Adrian Wilson, printer.

Six of the 18 sessions of the course will be led by Mr. Knowles at the school and will cover the history of letter forms, types, papers, and printing techniques. The remainder of the sessions will consist of actual work in the printing plant of Mr. Wilson, and students will participate in a group project covering the basic principles of letterpress printing.

Librarian Joins Donnelley

H. Richard Archer, for eight years supervising bibliographer at the Clark Memorial Library, University of California at



H. Richard Archer

Los Angeles, where he helped develop one of the country's important graphic arts collections, has joined the staff of R. R. Donnelley & Sons Co., Chicago, as librarian. He will be in charge of both the training department library and the Donnelley Memorial Library, consisting of vol-

umes the company has manufactured during its 90-year history. In accepting his new post, Mr. Archer said, "This is my special field. I look forward to association with practical printers."

Chicago Ink Makers Meet

Members of the Chicago Printing Ink Makers Association convened in mid-January for their annual meeting and chose new officers to lead their group during the coming year. Weldon R. Coate, general manager of the American Printing Ink Co. and vice-president of General Printing Ink Co., was elected president of the Chicago association, succeeding Wm. S. Ruxton, division sales manager of Interchemical Corp., Printing Ink Div., who has headed the group for the past four years. Other officers include Herbert Gaetjens, Gaetjens, Berger & Wirth, Inc., vice-president; Paul R. Greenman, Charles Eneu Johnson Co., Inc., treasurer; and Daniel P. Novak, executive secretary.

Donnelley Advertising on Display

An attractive, 16-page booklet was recently issued by R. R. Donnelley & Sons Co., Chicago, as an invitation to a public showing of the company's 1954 self-advertising productions. Entitled "Donnelley Advertising to 1954," the publication outlines aims of the company's advertising program and sets down some of the rules under which the program was developed. The advertising show, in the Lakeside Press Galleries, will continue through April 30. The exhibition is open to the public.



Pound costs down... keep production up —use Blatchford

When you use Blatchford Metal, good slugs, type and plates come naturally.

You get uniform, low-dross melting. You get smooth performance in the casting cycle. You get solid slugs, type and plates.

When you put Blatchford Metal in your machines, you keep operating costs down and production rates up... all along the line. Casting operations move fast and smoothly. On the presses, type and plates print clean and true... stand up under long runs.

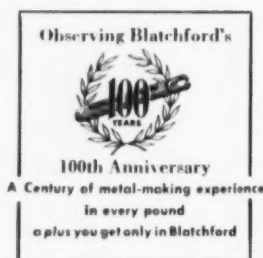
So if you're aiming at lower costs, standardize on Blatchford Metal.

Cash in on these Blatchford Extras

Complete laboratory facilities: Get a prompt, accurate, free analysis of your metal stock. Send a typical sample — slugs, shavings, type or plates — to our nearest office.

National network of service centers: When you're stumped by some metal problem... when you need new metal fast... when you have dross for pickup, get in touch with the nearest Blatchford office—they're all over the map!

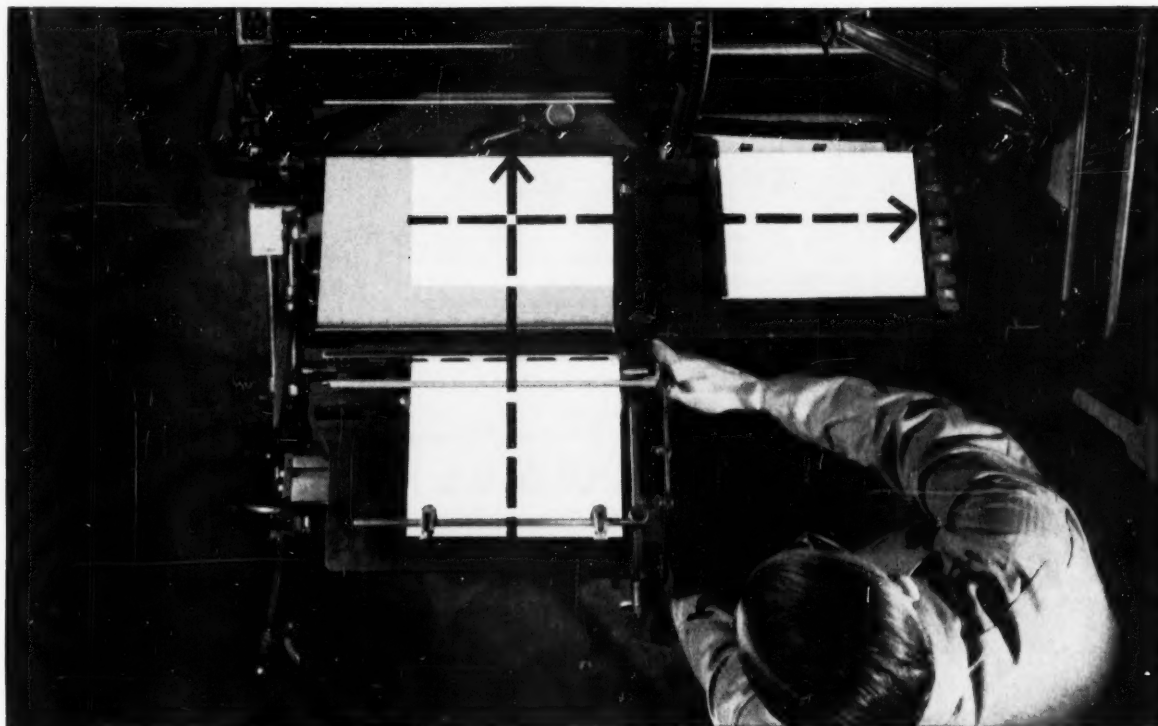
Free help for printers and publishers: For informative literature on type metal and its use... for a chart to help put more efficiency in your re-melt operations... for a gauge that measures type, slugs and brass mats, write the nearest Blatchford Office.



Blatchford
is the NATIONAL name for
DEPENDABLE METAL



BLATCHFORD DIVISION — NATIONAL LEAD COMPANY —
Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Dallas, Philadelphia, Pittsburgh, St. Louis, New York; E. W. Blatchford Co.; New England: National Lead Co. of Mass.; Boston; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City; Canada: Canada Metal Co., Ltd., Toronto, Montreal, Winnipeg, Vancouver.



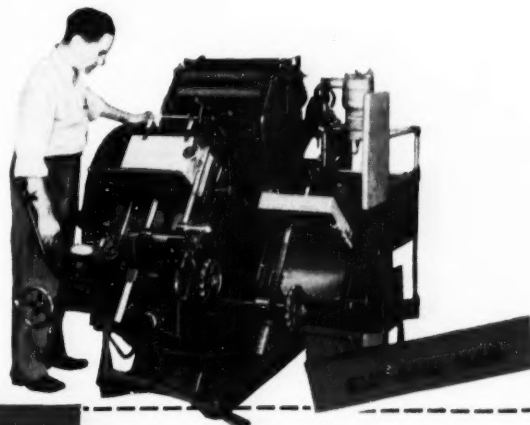
These arrows show how a sheet of paper travels on a Thompson-British Automatic Platen Press

On a Thompson-British, the sheet goes from feeder to platen to delivery in short, straight-line moves, without twisting or whipping. There is full mechanical control at all times, and so efficient is this control that even commercial tissue or heavy board can be run in precise register at production speeds.

This is just one example of the soundness of Thompson-British design. We have a free booklet which describes the press fully. We urge you to read it before you decide on any platen press. Send for it—or phone the Harris-Seybold office nearest you.

The Thompson-British automatic platen press is sold in the U.S.A. exclusively by Harris-Seybold's Special Products Division and serviced

by experienced Harris mechanics. Every press carries the warranties of both the manufacturer and Harris-Seybold.



HARRIS-SEYBOLD COMPANY

Special Products Division

Harris-Seybold Company, Special Products Division
4510 East 71st Street, Cleveland 5, Ohio
Please send me your free illustrated booklet on the
Thompson-British Press.

Name
Company
Address
City Zone State

German Industrialist Thinks We May Talk Ourselves Into Recession

"Why do you kill your prosperity with all this recession talk?" That question was asked by Hubert H. A. Sternberg, chairman of the board of Schnellpressenfabrik AG, manufacturers of Original Heidelberg presses, at a press conference in New York City on Feb. 3, the day before he flew back to Europe after completing a two-month tour of this country, Canada and Mexico.

During his tour, most important focal point of which was the home of his son and grandchildren on the West Coast, Mr. Sternberg visited Heidelberg sales offices

in Los Angeles, Houston, Tex., and Long Island City, N. Y., and talked with many printers, bankers and leaders in various commercial and industrial lines. In many places he heard talk which he could not understand. It began with "business good," followed promptly by a doubtful "but." This puzzled him because he knew that the United States had just enjoyed one of the best business years in its history. He saw no sound reasons for Americans to sit back waiting for a serious recession. But that's what many seemed to be doing. "Could it be," he asked, "that someone



Hubert H. A. Sternberg, Schnellpressenfabrik AG board chairman, gives his views of U. S. economy

CHOOSE from the LARGEST STOCK in U.S.

On Display in our Two HUGE Warehouses

AUTOMATIC PRESSES

- 3-Kelly, Model C, 17 1/2 x 22 1/2.
- 1-Kelly Press No. 2, 24 x 35.
- 2-Kelly Presses, Model B, 17 x 22 E. D.
- 1-Kelly Clipper Press, 14 x 20.
- 2-Miller Simplex Presses 20 x 26, late models
- 3-Miller High Speeds, 13 x 19.
- 1-Miehle Vertical, V-50, size 14 x 29.
- 1-Miehle Horizontal, straight line del., 22 x 25.
- 1-Miehle Pony Press, No. 17265, with Dexter Pile Feeder and E. D., 26 x 34.
- 1-Web, Little Giant, 10 x 15 with E. D.
- 2-Goulet Envelope Presses
- 1-Post large model Envelope Press
- 1-Post reg. size Envelope Press
- 1-Heidelberg, 10 x 15.
- 1-Pneumatic Automatic Check Imprinter
- 4-Kluge Units, 10 x 15.
- 1-Kluge Unit, 12 x 18.
- 2-Kluge 12 x 18 Combination Printers and Die Cutters
- 1-Babcock Automatic Unit, Model 5, 30 x 43, with Dexter Suction Pile Feeder and E. D.
- 4-C & P Craftsmen with Rice automatic feeders, 10 x 15.
- 2-C & P Craftsmen with Rice automatic feeders, 12 x 18.

OFFSET PRESSES

- 5-Multithro, model 1250, 10 x 14.
- 1-Multithro, model 1200, 10 x 14.
- 3-Multithro, model 1227, 11 x 17.
- 2-ATF Web, Chiefs, 17 x 22.
- 2-Harris, model L, 8 B, 17 x 22.
- 2-Harris, model K L, 22 x 34.
- 1-Davidson, model 221, 10 x 14.
- 1-Remington Plastiphot, model 515.

JOB PRESSES

- 2-Multicolor, 9 x 12.
- 4-John Thompson Universals, 10 x 15.
- 30-C & P and Craftsman Presses, 8x12's, 10x15's, 12x18's.

PROOF PRESSES

- 1-Wesol, 18 x 24, Washington style
- 1-Wesol pedestal model 10 x 24 hand-operated
- 1-Wesol Power Driven 10 x 24
- 1-Vandercook, model 17, 17 x 25, self ink.
- 1-Vandercook, model 29, 12 x 23, self ink.
- 1-Vandercook full automatic, model 325-G, sheet size 24 x 47, power driven
- 1-Vandercook, model 2, pedestal model, 20 x 28
- 1-Vandercook, model 32, self inking, sheet size 15 x 28
- 1-Hacker Register Punch
- 1-Hacker Register Test Press No. 1, size 18 x 25

EMBOSSING PRESSES

- 1-U.S.M.C. Power Embosser, model C
- 1-Peerless Bench model with gold leaf attachmt
- 1-Peerless, model H2B, with gold leaf attachment
- 1-16" Peerless Roll Leaf Attachment
- 1-Peerless, model H2B2N with double roll leaf attachment
- 1-Standard No. 9, 14 x 20, with 3-draw gold leaf attachment and printing inking attachment. Send for circular
- 1-Sheridan 1-A Embossing Press, 15 x 20, with 3-draw Peerless gold leaf attachment, electric head, sliding bed
- 1-Sheridan Arch Embosser, 15 x 14, with 3-draw mechanical roll leaf attachment, electric head, thermostat.

FOLDERS AND WIRE STITCHERS

- 1-Mentges, 17 x 22, hand fed
- 1-Cleveland, model B, 26 x 40, with continuous feeder
- 2-Clevelands, model E, 17 x 22, with automatic feeders
- 1-Cleveland, model O, 19 x 25, with suction pile feeder
- 1-Cleveland, model W, 14 x 20, with automatic feeder
- 2-Ramm, model 289, 19 x 25, with feeders
- 2-Ramm, model 55, 14 x 20
- 1-Rosin, model 17 stitcher, with 6 heads
- 2-Rosback Gang Stitchers, equipped with 4 stations
- 1-Rosback Gang Stitcher with 6 automatic Davidson suction pile feeders

PAPER CUTTERS

- 1-19 1/2" Challenge on stand
- 1-26" Challenge lever paper cutter, style No. 265
- 1-30" Challenge lever paper cutter, new model
- 1-Seibold, Dayton model, 30", automatic clamp
- 1-35" Jones Automatic clamp paper cutter
- 1-50" 10 Z Seybold automatic clamp paper cutter
- 1-51" Perfecta, power back gauge
- 1-52" Gensco power, hand clamp
- 1-50" Perfecta power back gauge

SAWS

- 4-A 3 Trim O Saws with routers and jigs, size of table 28 x 28
- 1-Rouse No. 1 Band Saw
- 1-Richards Boone Pedestal Model Saw Trimmer
- 2-Hoe full page Stereotype Saws, with Trimmer Heads
- 1-Miller Bench Model Saw
- 1-Miller Saws, pedestal, Special Purpose, Margach workholders
- 1-Nolan Power Miterer
- 1-Kalamazoo Multifirm Saw
- 1-Nelson Cost Cutter Saw, Model C, new (Agents for new Nelson Cost Cutter Saws)

PERFORATORS, PUNCHES, DRILLS, CORNER CUTTERS

- 1-Latham Power Round Corner Cutter
- 1-Latham 28" Bar Perforator
- 1-Latham 28" Power Perforator
- 2-Rosback 30" Rotary Perforators, each equipped with 5 heads
- 1-Rosback 30" Rotary Perforator, equipped with 8 heads
- 1-Rosback Pony Combination Punch and Perforator
- 1-Rosback HI-PRO Power Paper Drill
- 1-Challenge Pedestal Drill, Miehle model
- 1-Wright Pedestal Model Power Paper Drill
- 1-Tatum Power Punch
- 3-Portland Single Head Punches

TYPESETTING EQUIPMENT

- 1-Blue Streak Linotype, model 8, serial No. 55581, with electric monomelt
- 5-Model 8 Linotypes, fan style magazine 1 change
- 1-Model 3 Linotype
- 2-Model 5 Linotypes
- 2-Model H Intertypes, No. 12269 and 12270, 1 with quadder and self centering device
- 3-Model C Intertypes, one with Mohr Saw, Electric Pot No. 8608, No. 8607, No. 9051
- 1-G2 Intertype Mixer with Mohr Saw, Electric Pot No. 12221
- 1-Master Model 32 Blue Streak, 4 main Magazines, 4 34-channel Aux No. 54787, Electric Pot, Motor Self quadder, Thermo-blower, Mohr Saw, Margach Feeder, 6 pocket Mold Disc, lge. quan. late style matrices, 6 extra split magazines.

Send for our latest list of Linotype, Ludlow Mats and Damon Foundry Type.

Buy and save money at the
Nation's Clearing House for Printing Machinery

CRAFTSMEN Machinery Co. 555 ATLANTIC AVE. BOSTON 10, MASS.

outside your country who doesn't like you is encouraging this discouraging talk?"

By contrast Mr. Sternberg found Canadians bargaining ahead with enthusiastic confidence. Down South he heard that January printing volume topped December. In New York he read about a rise in January over December sales for large department stores. How come the forecasting of a recession? He himself would not be surprised if one prediction he had heard came true. That one figured that national volume this year would exceed high 1953 by between 10 and 15 per cent.

Mr. Sternberg's interviewers could have said it for him in Americaneese—stop selling America short. His remarks were not intended as criticism. He was speaking as a European who knows that if the United States economy goes down, Europe and the whole world will suffer.

Mr. Sternberg said that Schnellpressenfabrik does not plan to expand its line beyond the two press sizes now on the market. "Concentration is the key to our success," he explained. With headquarters in Heidelberg, West Germany, the company has four factories. One supplies all cast iron requirements. Three thousand employees are turning out 80 presses per day for distribution in 72 countries. Before the war, distribution covered 16 more countries, all behind the Iron Curtain now, and that, said Mr. Sternberg, "is business that we cannot and in any case will not touch."

To the free enterprise system, Mr. Sternberg gave credit for West Germany's economic recovery since the war. Printers, he said, have staged a remarkable comeback. At least 50 per cent of them are what Americans would call progressive and aggressive. Printers before the war did about 11 per cent of their production for customers beyond West Germany's borders, and they are approaching that proportion again.

Mr. Sternberg pointed out that in the Leipzig area, on the other side of the Iron Curtain—a section formerly renowned for its graphic arts craftsmanship—a Russian cartel controls all printing and allied equipment business, and printing itself is dictated by Russian needs. The equipment industry is selling poor qual-

**This
is the**

Davidson...

... the time-tested multi-purpose reproduction unit. The only one of its kind!

The same Davidson machine does offset (both dry offset and regular), letterpress and embossing (employing electrotypes, type slugs and rubber plates).

Simple, rapidly made adjustments permit the most economical method of printing to be selected by the operator and set up on the same machine. The Davidson is converted and ready to operate in a matter of minutes. Short runs or long runs—offset, letterpress or embossing—are handled with equal effectiveness.

This is why more and more printers accept Davidson as their versatile workhorse having big profit-margin qualities, requiring less investment and giving bigger returns.

Davidson gives you this variety of processes on the same machine:

- offset, regular or dry • embossing
- letterpress • rubberplate printing
- imprinting or numbering
- simultaneous two-sided printing

Davidson gives you this efficiency:

- quick conversion from offset to letterpress
- variable speed control up to 6,000 per hour

Davidson precision engineering gives you:

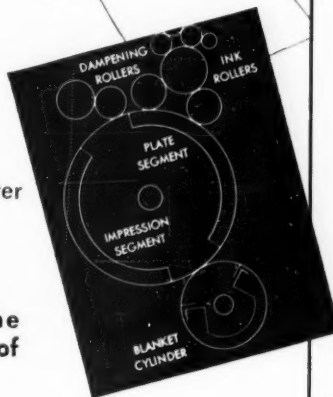
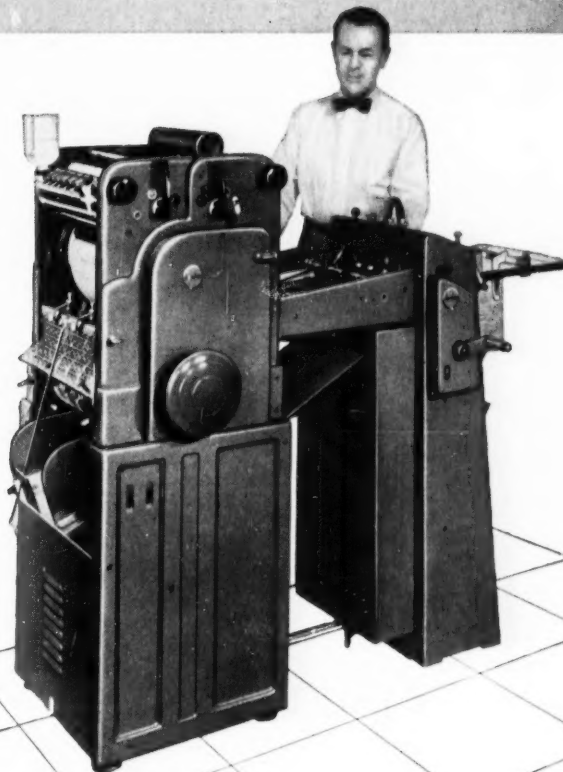
- excellent ink coverage • close register
- fine half-tone and multi-color work
- positive stripping and stacking
- top-quality results

Combined with these features, the Davidson is ruggedly built for years of low maintenance service.

For illustrated brochure write to:

DAVIDSON CORPORATION • DEPT. F-43, 29 RYERSON STREET, BROOKLYN 5, NEW YORK

A subsidiary of Mergenthaler Linotype Company



Here's the secret of Davidson's multi-purpose operation:

The 2-Cylinder Principle

For offset, the impression plate and offset plate are combined on one cylinder...the lower cylinder serves as a blanket cylinder. For letterpress the upper cylinder holds type, curved plates, etc. . . . the lower cylinder then becomes an impression cylinder. Your Davidson salesman will show you the 2-cylinder system in operation. Ask too, about the simple embossing method.

ity products at cheap prices, and "just now all printing shops are producing Russian school textbooks."

Mr. Sternberg said that, although 90 per cent of West German imports come in free of tariff, printing equipment from the United States faces a tariff of only 5 per cent compared with 12½ per cent on West German equipment arriving at ports in this country. He had a frank reply to the question whether he favored lowering the American tariff: "If we pay 12½ per cent, why should the United States pay only 5 per cent?"

As exhibition committee chairman of the 1954 DRUPA international printing and paper trades fair, Mr. Sternberg said

that practically all American equipment manufacturers will display their wares, and that for the first time since the war German printers will exhibit their work.

Schnellpressenfabrik's chairman is a ruddy-faced, energetic, genial 57-year-old man who served his printing apprenticeship with Rudolph Mosse, at that time publisher of the *Berliner Tageblatt*. He is honorary president of the Heidelberg Chamber of Commerce and Industry; a member of the senior board of the Association of German Manufacturers; an honorary senator of the University of Engineering in Darmstadt; and a member of the Foreign Trade Advisory Board of the Minister of Economy in West Germany.

Check List Helps Determine Equipment To Be Replaced

(Concluded from page 35)

old units will readily offset the cost of replacing these units over a very short period of time.

The costs of changes or remodeling necessary to install a new unit should also be considered. Freight costs, new foundations, installation costs, accessory expense—all add to the total bill.

From the cost standpoint, we should also take into consideration whether or not greater output will be obtained from such equipment. Whether or not there is an immediate need to step up this production from the standpoint of available business in our area should also be weighed. A replacement program that doubles the capacity of our plant is of little value when a ten per cent increase in business is all that we can obtain.

Consideration should also be given to dollars-and-cents comparison of maintenance costs between the two units. These are every bit as important to the plant budget as original purchase costs. In every case of new units with which the plant has had no experience, it will pay the plant owner to check with others who have installed such units and used them for a sufficient length of time to determine operating and maintenance costs.

The possibility of saving plant space through installation of new equipment should also be considered, as well as whether or not the new unit will be conducive to better work and higher output.

Finally we should question whether or not the new unit will pay for itself, how much time will be required to attain that end, how many years of effective service may be expected from the unit, how costs of operation will be charged to the work to be done, and whether or not funds are available for the present purchase without impairing the financial security of the business.

The answers to these questions will determine whether or not it is time to replace the equipment we have under consideration.



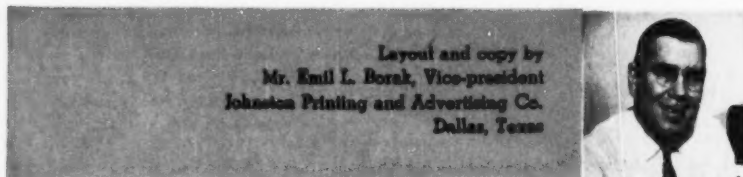
FEET ON THE GROUND

Our pressmen really pet their Miller Presses because they can keep their feet on the ground while they work. Miller's low, streamlined design permits them to reach any part of the press easily without climbing, stretching and straining. And the fine, profitable work they turn out keeps our heads in the clouds.

MILLER PRINTING MACHINERY CO.

1115 Reedsdale Street

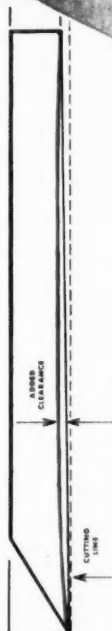
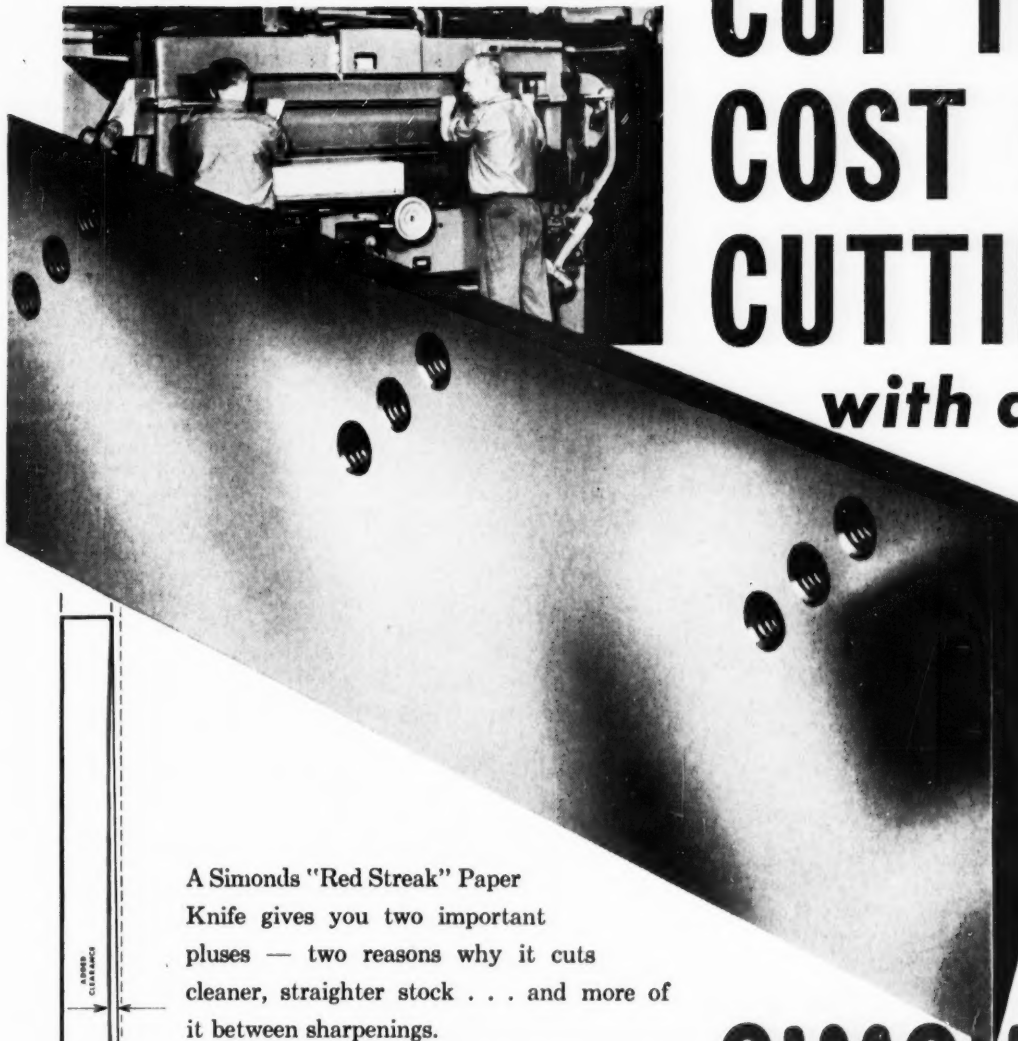
Pittsburgh 33, Pa.



A traditional part of Printing Week everywhere is the mayor's proclamation. Here Harold Seitz, the president of Toledo Craftsmen, gets the official document from the mayor, Ollie Czelusta

CUT THE COST OF CUTTING

with a



A Simonds "Red Streak" Paper Knife gives you two important pluses — two reasons why it cuts cleaner, straighter stock . . . and more of it between sharpenings.

First, it has a supersmooth finish on the all-important face, or stock side . . . a gleaming, mirror-like surface that runs right up from the razor-sharp cutting edge.

Second, a Simonds Paper Knife not only tapers back from the cutting edge, *but is concave ground.*

Together these two exclusive features eliminate rubbing against stock, reduce knife wear, cut the cost of cutting — besides giving you freer, cleaner cutting.

Made of Simonds own S-301 Steel, you can bank on "Red Streak" Knives to give you many times more service, too. Sold by your Simonds Distributor.

SIMONDS

RED STREAK

PAPER KNIFE

**SIMONDS
SAW AND STEEL CO.**

FITCHBURG, MASS.

Factory Branches in Boston, Chicago, San Francisco and Portland, Oregon
Canadian Factory in Montreal, Que., Simonds Divisions: Simonds Steel Mill, Lockport, N. Y.
Simonds Abrasive Co., Phila., Pa., and Arvida, Que., Canada

DO YOU KNOW THAT...

W. J. ZIMMERMAN has been appointed senior engineer of the Pulp & Paper Project Division, Parson & Whittemore, Inc., New York City. Mr. Zimmerman formerly was the chief engineer of both Abitibi Power & Paper Co., Ltd., and the Mead Corp. In his new post he will play an ac-

tive role in planning and constructing pulp and paper mills in various parts of the world.

JACK WEISS has been named promotion and sales manager of the poster and show card department of Metropolitan Printing Co., Philadelphia.

ROBERT ARMSTRONG ANDREWS, former Chicago writer and designer of advertising, has announced the opening of a job printing business on Edisto Island, S. C., to specialize in stationery.

HABER TYPOGRAPHERS, INC., New York City, has moved to larger quarters at 115 W. 29th St. and is offering a larger stock of imported and domestic type faces including several European designs, such

as Salto, Saphir, Cursive Rusinol, and Astor, not previously available in this country.

DALE B. PRESCOTT has been appointed Michigan sales representative for the Miller Printing Machinery Co.

RAY LAPIERRE, a photoengraver for more than 26 years, has joined the Dayton Rubber Co. as sales representative for Dayco newspaper rollers. He will work out of the firm's main office in Dayton.

FRED SCHWARTZ has been promoted to chief engineer of Hudson Sharp Machine Co., Green Bay, Wis., manufacturers of flexographic and rotogravure presses and paper processing machinery.

EDWARD L. KIEFFER has been named president of the newly-formed Kieffer-Nolde Engraving Co., Chicago, formerly known as Ad-Plate Engraving Co.

FRANK F. OEHME is the new field service director for Printing Developments, Inc., subsidiary of Time, Inc. Since joining PDI in 1952, Mr. Oehme has been lithographic sales-service engineer in the midwest area.



Frank F. Oehme



Paul S. Chisholm

PAUL S. CHISHOLM is the new manager of the New York agency of Mergenthaler Linotype Co. Previously, Mr. Chisholm was manager and vice-president of Canadian Linotype, Ltd., Toronto.

DAVID D. BANKS has joined Robertson Photo-mechanix, Inc., as eastern district sales manager, with offices in New York.

R. E. MABRY has joined George R. Keller Co., graphic arts suppliers of Charlotte, N. C., as warehouse manager. He also will handle office contracts.

PAUL T. KESSLER has been named Chicago area sales manager for the Jensen Printing Co., Minneapolis. Mr. Kessler will service both offset and letterpress publication accounts from offices at 130 N. Wells St., Chicago 6.

ARTHUR CHAPLIN of the Reinhold-Gould, Inc., sales staff, has been given the Distinguished Salesman Award of the Sales Executives Club of New York. Presentation of the award was made at the club's banquet Jan. 29.

JOHN M. COWAN has been appointed sales representative in Michigan, Kentucky, and Tennessee for Vulcan Rubber Products, Inc., makers of offset blankets. Mr. Cowan will make his headquarters in Norwalk, O.

JAMES E. WILLIAMS, formerly vice-president of Columbia Sales & Service, Inc., is now offset division sales manager of Lanman Engraving Co., Washington, D. C. An item in the January issue of THE INLAND PRINTER stated erroneously that T. Halter Cunningham had been appointed

JCM CAN MAKE THESE 18 3/4 SQUARE FEET
the most profitable space in your plant

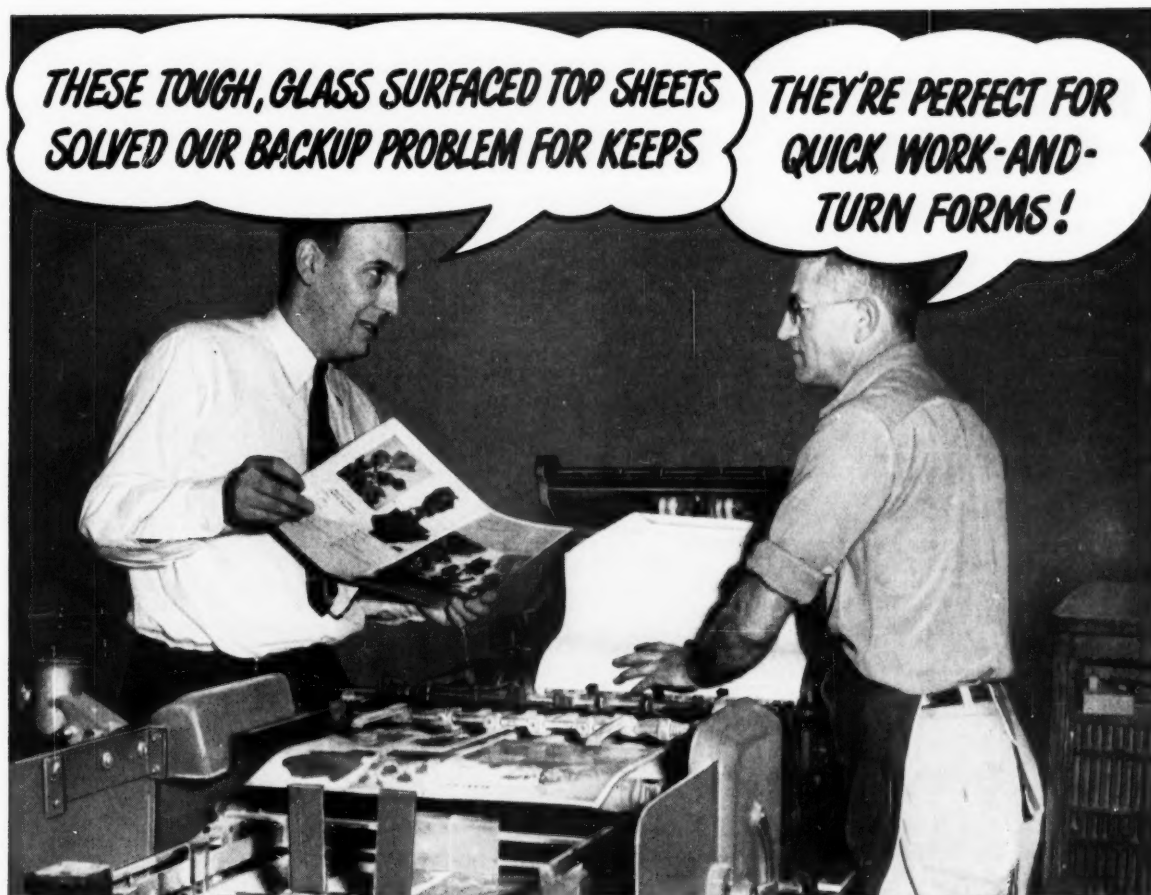
Form business is BIG BUSINESS — 200 million dollars in 1953 — and the market is wide open! Hundreds of businesses in your territory need and buy purchase orders, shipping forms, fold-over forms — every type of one-time carbon snap-out forms. Whether you run offset, letter-press or rotary, you can get your share of this business goldmine with a JCM semi-automatic collating and tipping machine. Handles any size form 1" x 2" up to 17" x 25 1/2" — average operator, working normal 8 hour day, averages 2000 pick-ups per hour.

Plan on adding this important "business-getter" to your shop soon... we'll be glad to send you complete details.

J. CURRY MENDES CORPORATION
1 Curry Lane, Canton, Massachusetts
Western Office: 500 S. Clinton Street, Chicago 7, Illinois
Eastern Office: 22 E. 29th Street, New York 16, New York

© 1954 J. Curry Mendes Corp.

JCM




"SPHEREKOTE" TYMPAN COVERS cut offset for PUBLICATION PRESS of Pasadena

MANAGER ERNEST G. WALTER (shown at left with Pressman O. D. Thurmond) knows the value of top-quality top sheets. That's why he writes: "We introduced 'Spherekote' Tympan Covers into our pressroom to enable us to work-and-turn forms of 1,200 impressions or less . . . we were having considerable trouble with piling and slurring, due to the quick backup, even

though we tried many brands of quick-setting inks.

"... 'Spherekote' Tympan not only solved our backup problems, they saved us considerable production time. Both our pressmen and management heartily recommend them."

Get free sample and complete information with the coupon below.

 <p>Made in U.S.A. by MINNESOTA MINING AND MFG. CO., St. Paul 6, Minn.—also makers of "3M" Brand Sensitized Aluminum Photo-Offset Plates, "Scotchlite" Reflective Sheeting, "Scotch" Brand Pressure-Sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Safety-Walk" Non-slip Surfacing, "3M" Abrasives, "3M" Adhesives. General Export: 122 E. 42nd St., New York 17, N. Y. In Canada: London, Ont., Can.</p>	<p>FREE SAMPLE!</p> <p>Minnesota Mining & Mfg. Co. Dept. IP34, St. Paul 6, Minn.</p> <p>Please send me free 3" x 5" swatch of "Spherekote" Tympan plus full facts.</p> <p>Name.....</p> <p>Company.....</p> <p>Address.....</p> <p>City.....Zone...State.....</p>
--	--

to the position Mr. Williams holds and was formerly associated with Columbia Sales & Service. Mr. Cunningham has been president of the Lanman company for several years.

CHARLES M. GILMORE, formerly associated with Holliston Mills, Inc., is now industrial division manager of The Lathrop Vanderwater Paper Co., division of Chesapeake Industries, Inc., New York City.

LEO L. NORWICH was recently appointed by Minnesota Mining & Mfg. Co. as its sales manager for printing products to distributor trades. He will be active primarily in the company's dealer program for lithographic plates and in its

jobber program for Spherekote tympan.

RICHARD KAHDEMAN is the new sales and technical representative in the St. Louis area for Chemco Photoproducts Co.

DANIEL P. ROGERS is filling the newly created position of New York metropolitan sales representative and art consultant for Bebell & Bebell Color Laboratories, 2531 Church Ave., Brooklyn 26.

ARTHUR L. ROSS, art director of R. R. Donnelley & Sons Co., Chicago, completed his 35th year with that firm in February, and MICHAEL STANCIK, JR., Donnelley typographical designer, completed a quarter-century with the company. Mr. Ross served as art foreman and later head of the photoengraving department before

assuming his present duties, while Mr. Stancik began his career at Donnelley as an apprentice compositor.

Lettering by RAYMOND F. DA BOLL and ROBERT HUNTER MIDDLETON, Chicago designers and calligraphers, was featured in January at Mary Baldwin College, Staunton, Va., in a special exhibition planned by Robert Armstrong Andrews.

JOHN B. SMITH, JR., past-president of the New York Photolithographers Association, has been elected vice-president of Eastern Printing Corp. and Photo Reproduction Corp., New York.

HARRY GORMAN, formerly with Kingsley Advertising Service, New York, has been appointed manager of advertising and sales promotion of Moss Photo Service, Inc.

HARRY DICKSON CO. of San Francisco, one of the West Coast agents for Ideal Roller & Mfg. Co., has established a new office at 1529 Ninth St., Seattle. The company will also represent Roberts & Porter in the field of lithographic supplies.

GEORGE U. FAVORITE was recently appointed corporation secretary for Edward Stern & Co., Inc., Philadelphia. Mr. Favorite, who has been with the company since 1939, has been assistant to the president for the past eight years.

MILTON S. GOULD, partner in the law firm of Gallop, Climenko & Gould, New York, has been elected to the board of directors of the Security Banknote Co.

PROGRESS PRINTING CO., Appleton, Wis., recently completed a remodeling program, including the addition of a complete offset plate-making department, as part of its long-term expansion plans.

J. J. FORSYTHE has been named specialty engineer at the International Paper Co. Niagara Falls mill. He will be in charge of the company's new products development program.

C. E. STOUCH has succeeded A. E. Winger as chairman of the board of Publication Corp., New York City, and J. B. FISHER has succeeded Stouch as president. Winger continues as a director.

E. H. BALKEMA, general purchasing agent of Colgate-Palmolive-Pect Co., has been elected a vice-president of the Packaging Institute. Mr. Balkema is also serving as general chairman of technical committees and as chairman of the technical operations committee of the Institute.



Richard Wells (left), president of Graphic Arts and Advertising Guild of Milwaukee, appeared with Jack Brand, announcer, on the "Schlitz Saturday Night Theater" January 16 as part of program to show how printing serves industry

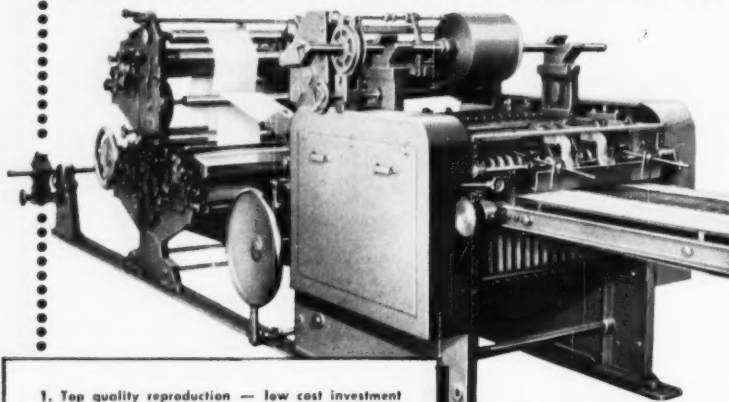
10 REASONS WHY —

Hudson-Sharp's

COMMERCIAL FLEXOGRAPHIC PRESS

is your best bet for

Increased Volume...New Sales



1. Top quality reproduction — low cost investment
2. Versatile — Prints all modern materials — opens new markets — creates new profits
3. Produces single forms, including carbon sheet attachment, in "once-thru" operation
4. Prints one to six colors — also reverse printing
5. Accurate color register while machine is in operation
6. Prints, numbers, perforates, glues, slits, sheets, folds and collates in continuous operation
7. Instant ink drying permits unusually high speed production — including overprinting
8. Less ink consumption — less room required for plate storage
9. Fast, job change-over—no press make-ready time
10. Saves man-hours and production time — Write for complete machine details and description

CHECK THESE FEATURES

- ✓ Interchangeable cylinder sizes
- ✓ 30" press prints all basic sizes (8 1/2 x 11, 5 x 9, 9 x 12, 19 x 24, 19 x 28 etc.)
- ✓ Sidewise and spherical register—while press is in operation
- ✓ Print repeats from 8 1/2 to 30"
- ✓ Rubber covered steel impression cylinder accurately ground with 75-80 Durometer hardness
- ✓ Chrome or rubber ink rolls
- ✓ Automatic color throw-outs — continuous fountain operation
- ✓ ANILOX inking method
- ✓ Numerous special attachments available

We are contributing to the nation's defense program by providing a large part of our increased production facilities for building precision armaments. Civilian orders are filled on a reasonable time basis only.

HUDSON-SHARP

MACHINE CO. • GREEN BAY • WIS.

Manufacturers of

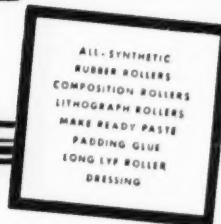
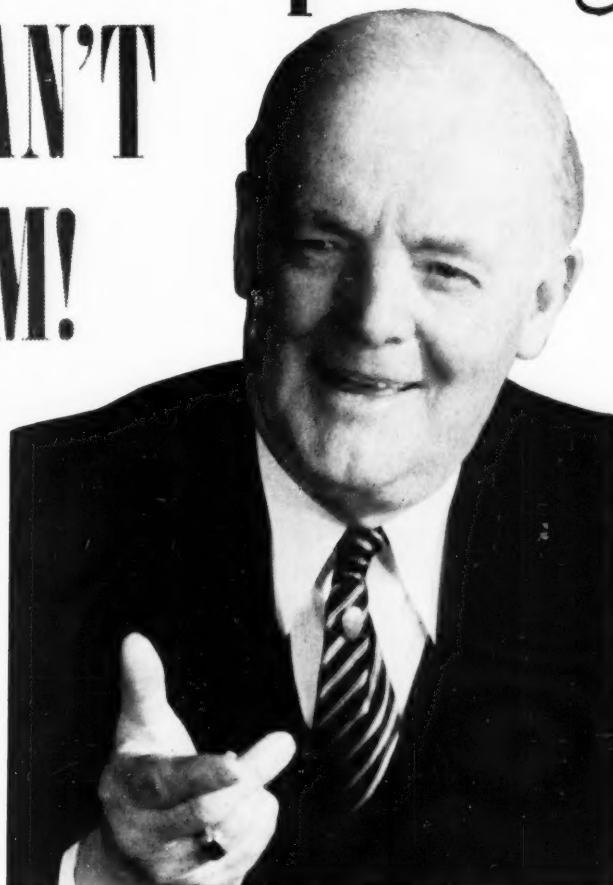
Printers, Embossers, folders, Interfolders, Wazers, Laminators, Wrapping Machines, Case Windows, Packaging Presses, Crepe, and Hopkins, Toilet Tissue and Paper Towel Units.

Prints two sides at one time!



for Hot weather printing YOU JUST CAN'T BEAT THEM!

That's the verdict in hundreds of leading printing establishments large and small where AMERICAN Summer ROLLERS are used. Experience has proved they've got what it takes to take the worry out of hot weather presswork. They're built to stand up... to perform reliably... to give complete satisfaction. That's their reputation... and they've justly earned it. See for yourself. For less severe conditions order AMERICAN Regular Composition or AMERICAN Special Composition; or, for tougher conditions, get AMERICAN Hi-Speed. Take a tip from users who know... equip your presses with AMERICAN ROLLERS this summer for real service. Order yours now.



AMERICAN ROLLER CO., 1342 N. Halsted, Chicago 22 • 225 N. New Jersey, Indianapolis 4

NEW LITERATURE

Those interested in literature described are asked to write directly to company listed in the item

Rubber and Plastic Platemaking

Williamson & Co., Inc., Caldwell, N. J., offers a new catalog which describes and gives specifications for equipment and materials necessary for rubber and plastic

platemaking. Items include various molding presses, plate shavers, matrix baking ovens, matrix and Vinylite sheet cutters, a plastic plate router, a rubber plate grinder, and a wide variety of materials and accessories.

Miller Instruction Manual

An 88-page instruction manual on the Miller 27x41 SY single-color press has been issued by Miller Printing Machinery Co., 1101 Reedsdale St., Pittsburgh 33. The manual is primarily intended for distribution to owners of the 27x41 SY press, but copies may be purchased by others for \$3. Included in the manual are word-and-picture explanations of the op-

eration and maintenance of the press, as well as the recommended maintenance schedule and a 16-page lubrication chart. A special feature is a seven-page section on printer's ingenuity, which gives some of the methods experienced pressmen use to solve such problems as excessive static, feeding very light stock, and delivering curly stock.

Steps in Envelope Manufacture

"A Visit to Old Colony," a 28-page booklet issued by Old Colony Envelope Co., Westfield, Mass., offers a picture story of the various steps in envelope manufacture in the company's plant. Photographs, together with a running account in nontechnical language, outline the manufacturing procedure from the time incoming stock is checked until finished envelopes are boxed and packaged.

Folder on Turnover Device

A four-page circular just issued by Dexter Folder Co., Dept. RW, Pearl River, N. Y., describes the Dexter Metal Sheet Pack Turnover, a device said to be capable of turning a 6,000-pound pack of metal sheets in less than 30 seconds. According to the manufacturer, the device permits sharp reduction in labor costs for plants doing metal sheet lithographing. The folder contains complete operating data, electrical data, and shipping information.

Bulletin on Electric Hoists

A six-page bulletin describing Coffing Quik-Lift electric hoists has just been issued by Coffing Hoist Co., Danville, Ill. Cut-away drawings show details of construction, and specifications and dimensions are outlined for 17 models with capacities of 500 to 4,000 pounds. Various accessories are also described, together with a suggested method for using a hoist to make a low-cost freight elevator.

Dayton Type Specimen Folder

A comprehensive folder of type specimens has been issued by Dayton Typographic Service, Graphic Arts Bldg., Dayton, Ohio. The folder contains comparative settings of 26 text faces as well as more than 130 one-line samples of text and display types.

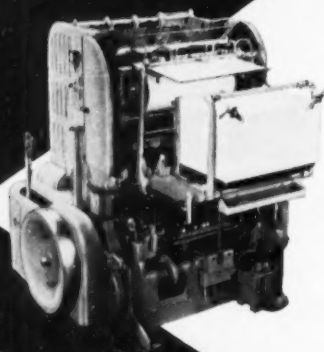
Folder on Leveling Devices

A brochure just issued by Barry Corp., 1100 Pleasant St., Watertown, Mass., describes installation procedures and advantages of the company's line of machine leveling devices, called Barrymounts, which are designed to speed installation of heavy machinery and reduce vibration and noise.

Training Films for Foremen

A new series of human relations training films for foremen has been released by the National Safety Council, 425 N. Michigan Ave., Chicago 11. Prepared under the supervision of the Council's industrial department, the films run 12 minutes each and are available in 16-mm. sound movies as well as 35-mm. sound slide-films. "Fragile—Handle Feelings With Care" shows how a foreman learns to

SMALL JOBS ARE
profitable
WITH THE MIEHLE
vertical



Sheet Size 14 x 20
Speeds up to 5000

You can own a Vertical, too...
send in today for complete information.

**MIEHLE PRINTING PRESS
& MANUFACTURING COMPANY**

Chicago 8, Illinois

Those small jobs
—the bulk of the work
in most printing shops
... are "right in the groove"
for the Miehle V-50 Vertical.
The Vertical takes any sheet size
from 3½x5½ to 14x20. The
Vertical handles any stock from
onionskin to light cardboard. The
Vertical will print any kind of
form — from type to process plates.
The Vertical can produce any run
from 100 impressions up — and
do it profitably. It can't be beaten for
simplicity of operation, fast
changeover, quick makeready and
high running speeds.

Yes, small jobs can add up to
profitable business — if
they're run on the Miehle
V-50 Vertical. The Vertical
will always be
the busiest press in
the plant.

Start talking Fishing... end up Selling Printing



*Free, Full Color, 17" x 22"
Sheets With Nine Top Game Fish
Beautifully Illustrated*

The latest in the famous Eastern Sport Sheet series is this four color beauty on America's Favorite Fresh Water Fighters. Produced with the help of Field & Stream Magazine and illustrated by a leading outdoor artist, it is one of the most striking of the series.

How to get them

A supply of these sheets for you and your customers is yours for the asking. Just ask your Eastern Paper Merchant or write to Eastern Corporation, Bangor, Maine.

How to use them

Printers and printers' salesmen are tucking a few of these sheets under their arms, calling on old friends and new prospects — starting out talking fishing and ending up with printing sales. They are real selling tools — eliminating cold calls and starting conversations.

And don't forget . . .

Atlantic Bond is as fine a #1 sulphite as is made. Its clean, clear, *printable* surface has made it the choice of 10 out of the 12 largest insurance companies in America, 8 of the 10 largest tobacco companies and 15 of the top banks in Eastern U. S.

Your customers, too, will benefit if you recommend the top favorite of America's top businessmen — Atlantic Bond.

Atlantic Bond

MADE BY *Business* Paper

MADE BY EASTERN CORPORATION, BANGOR, MAINE

Watch for the Atlantic Bond Fishing ad in the April issues of
BUSINESS WEEK, PRINTERS' INK and U. S. NEWS and WORLD REPORT

**Machine that
loves to fold...
faster...
better...
cheaper!**



The FH costs less than a standard typewriter

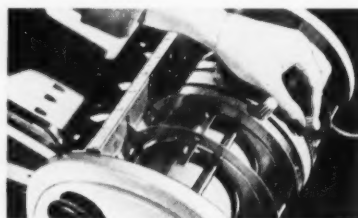
Isn't it wasteful and inefficient to tie up your regular folder on small jobs—isn't it like paying a pressman's wages to a messenger boy?

A handy little Pitney-Bowes model FH can do all the small folding jobs for you quickly—at far less expense.

The FH can make two folds at once; can double-fold 8½ x 11 sheets at speeds up to 5000 per hour; can make eight different folds in sheets from 3 x 3 to 8½ x 14 inches of many different paper weights; can even fold sheets stapled together.

With semi-automatic feed and electrically driven, the FH is fast, accurate and easy for any employee in your shop to operate. It takes but a few seconds to ready it for a job; simply move two knobs to adjust for the desired folds . . . easy as tuning your TV.

Little larger than a standard typewriter, and costing less, your FH will quickly pay for itself. Ask your nearest PB office for a demonstration—or send the coupon for free illustrated booklet.



Move indicator knobs to widths wanted . . . And it's ready to go!

.....
Fully automatic model
FM folds up to 19,000
sheets per hour.



PITNEY-BOWES Folding Machines



Made by Pitney-Bowes, Inc., . . . originators
of the postage meter . . . 93 branch offices,
with service in 199 cities in U.S. and Canada.

PITNEY-BOWES, INC.
4247 Pacific St., Stamford, Conn.

Send free booklet on Folding Machine to:

Name _____
Firm _____
Address _____



value and respect the feelings of his workers, while "Call 'Em on the Carpet" shows the various methods foremen can employ to correct workers' faults without incurring ill will. The third film, "It's an Order," is a humorous illustration of how supervisors can give orders that are understandable and can be carried out efficiently by workers.

Employment Service Booklet

A new booklet, "If You Are Job-Hunting, Should You Use an Employment Service?" has been issued by the Graphic Arts Employment Service, 307 E. Fourth St., Cincinnati 2, which is marking its third year of placing key personnel in graphic arts industry positions. The booklet is a reprint of an article that appeared originally in *Changing Times*.

Chicago Artists' Directory

For the convenience of art buyers in contacting properly qualified artists to handle advertising assignments, the Artists Guild of Chicago recently issued the 1954 edition of its directory. The 132-page book includes both a classification index, listing nearly 700 Guild members by types of art services, and a cross-reference alphabetical index. Copies are available from the Guild office, 162 E. Ohio St., Chicago 11.

Templar Offset Folder

The Champion Paper and Fibre Co., Hamilton, Ohio, has issued the third of a series of folders designed to show the desirable characteristics of Templar Coated Offset. A four-color illustration is printed on both sides of the sheet to permit comparison in terms of uniform quality and reproduction, and two pages show black and white reproductions of photographs.

New Additions to Artype Line

A sample showing of new forms of Artype—reproduction type and ornaments printed on transparent sheets—is featured in a folder issued by Artype, Inc., 549 W. Randolph St., Chicago 6. Included are samples of 27 faces and patterns recently added to the more than 700 varieties already available in this form. The pressure-sensitive sheets may be obtained with type printed either in black or in white, for making art for reverse copy.

Folder on High-Lift Trucks

A four-page folder just issued by the Elwell-Parker Electric Co., 4205 St. Clair Ave., Cleveland 3, describes two models of the company's F-26T battery-powered fork truck. One model, with 68-inch lift, is adapted for freight car and truck loading, while the other, with an 83-inch lift, is designed for high tiering.

Adjustable Loading Ramps

A colorful brochure detailing its complete line of hydraulic adjustable loading ramps has just been released by Rowe Methods, Inc., 2534 Detroit Ave., Cleveland 13. Design and construction features of the equipment are given in detail, and engineering diagrams and suggested applications are also included.



"Die Cut Labels Direct from Sheets!"

**Hobbs - "Strong"
Label Cutter
Saves You One
Entire Operation**

Now there's no need to cut sheets into squares — you can die cut *directly* from plain or printed sheets. That's why the Hobbs "Strong" Label Cutter enables you to:

**Save 1/2 or more in labor costs
Save in machine investment
Save in floor space
Save in material**

Here's a label cutter that's easy to set up, simple to operate. It allows ready adjustment of dies and register catches. And it gives you *exact register*.

You can produce more than 1 million units (single die) per 8-hour shift with the Hobbs "Strong" Label Cutter. It will handle labels, tickets, small wrappers, display cards, discs, shaped cardboard blanks and other products.

*Get the complete facts
today on this time and
money-saving Hobbs
machine.*

*Write for free
illustrated
folder. No
obligation.*



HOBBS MANUFACTURING CO.
66 Salisbury St., Worcester 5, Mass.

EST. 1892

HOBBS Tri-power and Automatic Box Presses JACOBS Hand and Power Shears HOBBS Strong Label Cutter HOBBS Paper Box Machinery

Manufacturers of Modern Converting Machinery

save time and money... WITH Challenge M&W PRESS LOCKS



Job Locks

Reduce time and number of pieces needed for everyday lock-ups. With Challenge M&W Job Locks any space from 6 to 50 picas can be locked in 1/2 the time required with ordinary quoins and furniture. Will not work loose. Safe and easy to use.

6 Std. Sizes
1", 1 1/2", 2", 3", 4", 5"



Cylinder Press Locks

Precision-made, self contained locks to be used in filling space outside the chase on press bed. Any space up to 26" can be filled securely and quickly. Final locking done with a Challenge No. 1 Quoin Key. Prevent work-ups caused by springy form or inaccurate furniture. 4 standard sizes — 3 inch to 14 inch — 14" expands to 26".

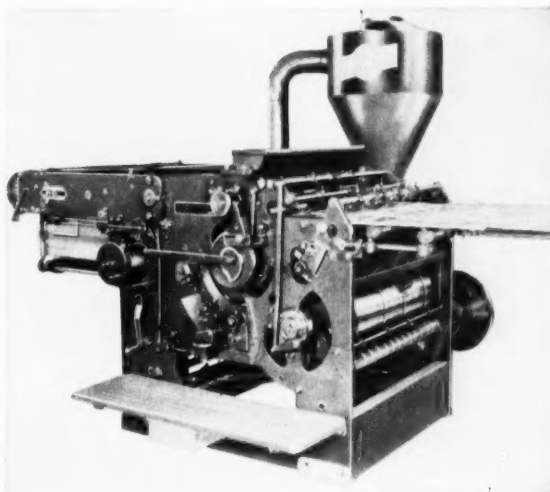
750



Challenge Owns The Printing Equipment
Manufacturing Rights of Morgans &
Wilcox Manufacturing Co.

THE CHALLENGE MACHINERY COMPANY
Office, Factories, and Show Room
GRAND HAVEN, MICH., U.S.A.

Bronzing is now just
another high speed,
profitable operation



The Christensen High Speed Bronzer can add to your press earnings

Bronzing opens up new profit potentials in the plant equipped to do it.

Labels, posters, greeting cards, covers — are some of the many printing jobs on which the process can be used to improve the product and the profit alike.

Attached to the offset, rotary or flatbed press, the Christensen High Speed Bronzer is geared to bronze the product at up to 3,000 sheets per hour.

Machine is cylinder gripper type.

Sheets are under positive control throughout both bronzing and dusting operations, assuring uniform high quality at any speed.

Sheets are dusted both sides.

Exhauster reclaims waste bronze and makes for clean pressroom.

Sheets are evenly jogged and delivered face up.

With a Christensen High Speed Bronzer you can widen your range of preferred jobs and get better prices for any part of your product on which this process can be used to advantage.

Dexter Folder Company

General Sales Offices

330 West 42nd Street, New York 36, N. Y.

*Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis
Agents in principal foreign countries*

HERE'S

HOW

"FAST"

SETTING"

ACTION

HELPS

PRINTERS



**FREE POCKET MANUAL
FOR PRESSMEN**

Edited by recognized authorities to help you solve simple everyday problems on ink handling, drying time, etc. Just ask for "Using Ink."



ALSO TRY DUALL DRIER for a sure, sure way to dry ink. Duall is a top and bottom drier that will not change the characteristics of the ink. Conveniently packed for easy, ready use.

Inks with "fast-setting" action give you less trouble with offsetting, plus better trapping qualities on two and four color presses.

The new and better vehicles used in ink to produce "fast-setting" action also give the ink a higher finish and better flow.

The new GBW inks with "fast-setting" action are full-bodied inks that give you brilliant, full coverage, yet they are not old-fashioned, heavy-bodied stiff inks that are hard to use.

For additional information, write or telephone our Brooklyn or Chicago factories.



FOR LETTERPRESS — OFFSET — DIE STAMPING

GAETJENS, BERGER & WIRTH, INC.

GAIR BLDG., 35 YORK ST.
BROOKLYN 1, N. Y.

215 S. ABERDEEN ST.
CHICAGO 7, ILL.

Telephone, ULster 8-4100

Telephone, MOnroe 6-4246

A COMPLETE SERVICE!



ADVERTISING ART
COMMERCIAL PHOTOGRAPHY
LETTERPRESS PLATES
OFFSET PLATES
ROTOGRAVURE PLATES

*Makers of Fine
Printing Plates*

GRAPHIC ARTS CORPORATION OF OHIO

110 OTTAWA STREET • TOLEDO 4, OHIO • PHONE GARFIELD 3781

DETROIT BRANCH
825 West Elizabeth Street
Woodward 2-9122

CHICAGO
222 West Adams Street
RAndolph 6-5383

NEW YORK
122 E. 42nd Street
OXford 7-2387

Printers-Stationers

new markets are open in

INDUSTRIAL AND COMMERCIAL DECALS

You can increase your earnings and diversify your operations by adding a quality line of industrial and commercial decals. Your customers will be quick to recognize that they offer an ideal method of product identification and of attractive colorful advertising.

Duro Decals are a fast selling and high profit product — made in a modern plant by a well established company.

WRITE
WIRE
TELEPHONE
for full details

DURO-DECAL INC.

1832 Juneway terrace • Chicago 26, Illinois
SHeldrake 3-3430

RICHARDS' ELECTROMATIC

DOES
EVERYTHING

- 3 Motors
- Many Exclusive Patented Features

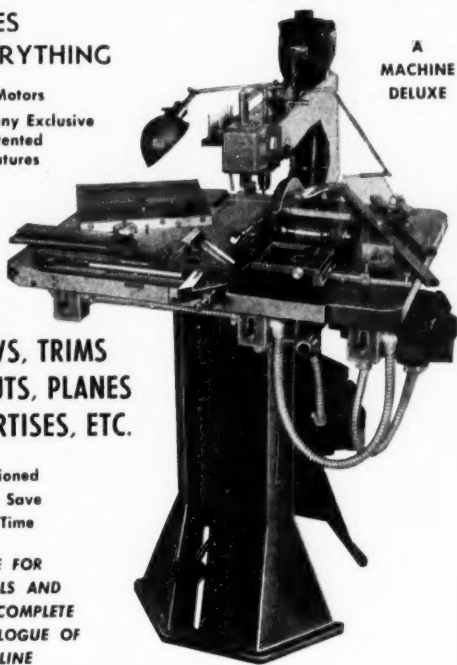
SAWS, TRIMS
ROUTS, PLANES
MORTISES, ETC.

Precisioned
Plates Save
Press Time

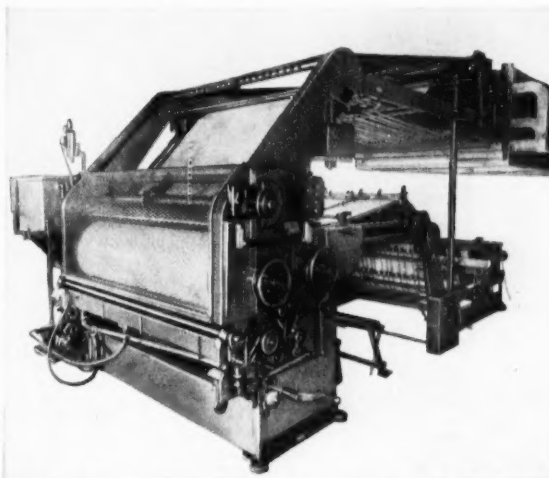
WRITE FOR
DETAILS AND
FOR COMPLETE
CATALOGUE OF
OUR LINE

J. A. RICHARDS Co.

KALAMAZOO, MICH.
13 F



High speed varnishing
the Christensen way,
can boost your profits



The Christensen Varnisher with continuous stream feeder

Varnishing — of labels, covers, promotion pieces, etc., raises your profit on any job on which it is used.

The Christensen operates at almost double the speed of other varnishers.

Sheets are fed in at top of cylinder, with guides, registers, etc. in clear view and easily reached for adjustment. Misfed sheets are carried to reject tray without stopping machine or slowing production and sheets are under gripper control from feed-in to delivery.

Dusting roller cleans sheets before varnishing and keeps fountain dust-free.

Sheets pass through drying oven in two layers, one above the other, at one half the speed of the varnishing operation.

Oven is shorter, saving space. There are no flames in the oven, hot air being supplied by heaters outside of it.

At each step, these Christensen features make for speed, high production, easy control, clean work, fast drying and better delivery.

The Christensen Varnisher is sold as complete unit: feeder, varnisher, oven and delivery, thus centering responsibility for proper co-ordination of operating units upon a single source.

Write for literature.

Dexter Folder Company

General Sales Offices

330 West 42nd Street, New York 36, N. Y.

Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis
Agents in principal foreign countries



Nobody has yet found an adhesive that sticks to everything. So your first and most important decision about label paper is the type of gumming. You have to select the *right* gumming, and you can't afford to guess.

You'll find most of the answers to gumming selection in your Sample Folder of Mid-States Really Flat Gummed Papers. The "Guide to Proper Gumming" makes it easy to find the right formula for almost any surface.

If you run into a *really* tough problem, call on your supplier's salesman. If he doesn't know the answer, he can get it from Mid-States. If our experts don't already know what to suggest, your question goes to our Adhesion Chemistry Laboratory. There, technicians will try, and test, and try again until they come up with what you want to know. This laboratory service is available at no cost as a customer service.

Of course, once you know what gumming to use, your worries are over. Mid-States Really Flat Gummed Papers feed fast, run trouble-free, print beautifully by any process.

Write for this free Sample Folder. It includes the "Guide to Proper Gumming," the "Tel-E-Chart" that helps you quickly select the right stock for the job . . . and there's a complete set of sample color swatches of all the Mid-States Really Flat Gummed Papers.



LEADERS IN THEIR LINE

MID-STATES Gummed Paper Company
2521 South Damen Avenue, Chicago 8, Illinois
New York • Boston • Philadelphia • Cleveland • Detroit • St. Louis • Atlanta • Los Angeles

CO-OPERATION . . . the KEY . . .

that opens all doors

You all sure co-operated with us . . . over 11,000 Gold-mines since V-E-Day. Fantastic? Yes, but just as true as the fantastic profits those GOLD-MINES are daily creating for their astute owners.

This fantastic volume enabled us to maintain fantastically low (almost pre-war) prices, in an era when other machinery more than doubled or more than tripled pre-war price. Never aimed at over 2% net profit (took even less).

IN '54 . . . we'll do even MORE

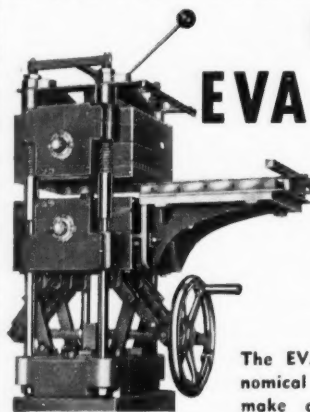
Your Gold-Mine is yours for the taking . . . and only 5% initial (less than \$100 on all models smaller than 22x28) . . . balance, the tiniest share monthly of the increased velvet profits it creates . . . the next 30 months. No finance charge . . . just simple interest.

You can't make bricks without straw . . . users all say they couldn't make a profit without the finest, fastest folder ever designed. The next move yours . . . pick up the telephone . . . call (it **MUST** be Collect) Lombard 3-8165 . . . Do give me the pleasure of talking it over with you . . . thanks a million.

Russell Ernest Baum (Himself)
615 Chestnut Street, Phila. 6, Pa.

14x20 • 17½x22½ • 22x28 • 25x38 • 31x46-60.

MAKE YOUR OWN RUBBER PLATES IN THE EVA-PRESS



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

Available in 110 volt,
220 volt, or other
specifications

SPECIFICATIONS

- Platen 11" x 13".
- Inside chase 10" x 12".
- Over 50 tons uniform pressure.
- Electrically heated—thermostatically controlled.
- Requires 17" x 28" floor space.
- Stands 37" high.
- Mounts on bench 23" high.
- Shipping weight 600 lbs.

AMERICAN EVATYPE CORP.

735 OSTERMAN AVENUE

DEERFIELD, ILLINOIS

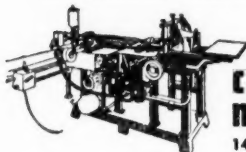
MASS MAIL

The CHESHIRE Way*

● Automatically attach addressed labels at operating speeds up to 18,000 per hour. Faster, more accurate than any other method, hand or machine. Opens mail room bottlenecks, maintains schedules, reduces subscription complaints.

100,000,000 mailings per month on Cheshire machines. Earlier models still operating after 24 years' constant use.

* An addition to, not a replacement of, your present addressing system. Apply rollstrip continuous pack form labels.



CHESHIRE MAILING MACHINES, INC.

1415-25 W. Altgeld Street, Chicago 14, Ill.



ERRORS COST MONEY

CONTRAST Your Mats simply and economically with LINOTAPE



Before



After

Up-to-date plants are using the modern, proved **DRI-STAIN PROCESS.**

Ask us for their names and for demonstration by our local representative.

NO OBLIGATION

LINOTAPE PRODUCTS CO.
1216 Galapago, Denver, Colorado

Gentlemen: Please send me names of users in my area and also your folder "How to Contrast Mats with Dry Tape."

Name

Address

City

State

LINOTAPE PRODUCTS CO.
1216 GALAPAGO ST., DENVER, COLORADO

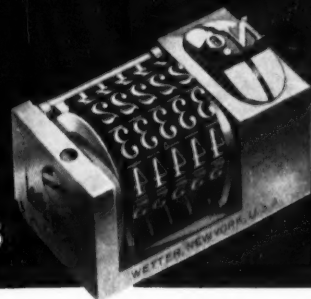


FREE

BETTER NUMBERS! BETTER PRICES!

Wetter

gives
you
more
for less



Compare these prices... compare these features. Compare the design, quality and cost of Wetter Numbering Machines with any on the market and you'll see why printers all over the country agree... **NUMBER IT BETTER - and for less money WITH WETTER!**

NONPAREIL MODEL - for general use on large dia. cylinder, automatic and platen type presses.

Roman or Gothic figures, in either forward or backward motion. Solid "No." slide plunger precedes figures, - only 7 points above type high. One-piece solid steel frame.

5-wheels - 9 picas by 64 pts. **\$24.00**

6-wheels - 10 picas by 64 pts. **\$26.00**

Removable slide plunger \$1.00 additional

LOCK-WHEEL MODEL - for small dia. cylinder high-speed presses.

Designed for accurate numbering at maximum press speeds. Patented lock bar prevents overthrow of wheels through inertia, and from pulling over when in contact with inking rollers. One-piece solid steel frame.

5-wheels - 9 picas by 64 pts. **\$29.00**

6-wheels - 10 picas by 64 pts. **\$31.00**

Removable slide plunger \$1.00 additional

All prices F. O. B. Brooklyn, N. Y.
Both models available in 7 and 8-wheels.

Wetter NUMBERING MACHINE CO.
ATLANTIC AVENUE & LOGAN STREET - BROOKLYN 8, N. Y.
ONLY UNION MADE NUMBERING MACHINE IN U. S. A.

classified buyers' guide

RATES: Ordinary classified, \$1.10 a line per insertion (figure 36 characters per line); minimum \$3.30. Used monthly, \$35 a year for 3 lines; \$10 for each additional line. Situation wanted, 90¢ a line; minimum \$2.70. Display classified sold by column inch with discounts for larger space and three or more insertions. Sample rates: One inch used one time, \$21; used 12 times, \$16 per insertion. Two to four inches used one time, \$19 per inch. Full rate schedule on request. Please send payment with order.

ADHESIVES

CARB-N-SET PENETRATING GLUE

(Trade Mark Reg. U. S. Pat. Off.)
Since 1936 — The Special Adhesive that Printers use from coast to coast to pad carbon interleaved set forms. It binds the slab "between the sheets." It's ready to use and easy to apply.

CARB-N-SET BUSINESS FORMS

Engineering Service & Materials
816 Ferguson Ave. Dayton, Ohio

BINDERY SERVICE

Engdahl Bindery

DIVISION OF C. O. OWEN & CO.
EDITION BOOKBINDERS

"Books Bound by Us Are
Bound to Satisfy"

2200 Maywood Dr., Maywood, Ill.
Telephones: Maywood 9000 and
EStebrook 8-8787 (Chicago)

BRONZERS

MILWAUKEE BRONZERS — For all presses. Some rebuilt. C. B. Henschel Mfg. Co., Mineral St., Milwaukee, Wis.

BUSINESS OPPORTUNITIES

PRINT SHOP and building for sale. Owner must sell account of sickness. Est. 32 Years. \$25,000.00 cash required. Balance E.Z. terms. Send for inventory. Service Realty Company, 5601 N. Kedzie Ave., Chicago 45, Ill. Keystone 9-1213.

CALENDARS AND CALENDAR PADS

WHOLESALE CALENDARS, MATCHES, FANS, ADVERTISING NOVELTIES — Do your own imprinting. Sell your regular customers. Fleming Calendar Co., 6535 Cottage Grove, Dept. S, Chicago 37.

CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 80 Franklin St., New York, N.Y.

CARBON FORMS

TOP QUALITY—LOW-PRICED
Amco ONE-TIME CARBONS
Pencil carbon—Carbonized Book and News. Write for new catalog, samples.
AMERICAN CARBON PAPER MFG. CO.
Ennis, Texas • Chatham, Va.

ENGRAVED STATIONERY

ENGRAVED STATIONERY by SECO. Wedding invitations, letterheads, cards. Fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 42, Mo.

**The R & B
EXTENSION DELIVERIES**
for MIEHLE, BABCOCK, PREMIER
and other presses

AUTOMATIC PAPER LIFTS

Special purpose equipment for the
Graphic Arts Industry

CONSULT US ON YOUR PARTICULAR PROBLEM

THE RATHBUN & BIRD COMPANY, INC.

DESIGNERS AND MANUFACTURERS • FOUNDED 1898
DEPT. I 379 WEST BROADWAY NEW YORK 12, N. Y.

Equipment for the Graphic Arts

WESEL

MANUFACTURING COMPANY

Scranton 9, Pa.

Designed To Serve You Better

WRITE TODAY FOR
LITERATURE AND PRICES

★ PLATE-MOUNTING
SYSTEM FOR FLAT-
BED OR ROTARY
PRESSES

★ PROOF PRESSES

★ STEREOTYPING
EQUIPMENT

★ ELECTROTYPING
EQUIPMENT

★ PHOTOENGRAVING
EQUIPMENT

★ OFFSET
EQUIPMENT

COMPARE WITH WESEL
BEFORE YOU BUY

They Laughed . . .

When I said, "We'll Do the
Embossing in Our Own Plant."

And you, too, Mr. Printer, can do professional embossing on your regular job presses if you order STEWART'S EMBOSSEMENT BOARDS from The Inland Printer. A booklet giving full instructions is included with every order. Don't let those extra profits walk out the door. Add richness to your printing and dollars to your cash register by accepting with confidence every job of die embossing.

5 3/4 x 9 1/2 inches \$1.60 a dozen
9 1/2 x 11 1/2 inches \$2.85 a dozen

THE INLAND PRINTER BOOK DEPARTMENT
309 West Jackson Boulevard, Chicago 6, Illinois

SpeedFlex

THE FASTEST,
MOST MODERN
JOB PRESS!

for mailing pieces,
throw aways,
inserts, and
all types
of form
printing

Designed and sold exclusively
by Orville Dutro & Son, Inc.
Manufactured by Western Gear
Works, oldest and largest
manufacturer of geared
products in the West.

COUPON BRINGS DETAILS

Orville Dutro & Son, Inc.
1206 Maple Ave., Los Angeles 15, Calif.

Please send us full information on SPEEDFLEX
high-speed, multiple operation rotary presses.

NAME _____

ADDRESS _____

CITY _____

ZONE _____

STATE _____

EQUIPMENT FOR SALE

"Items of ECONOMY"

- The New Tipmaster—fastest glue tipper on the market. Brand new, only \$657.45. Write for descriptive literature.
- Model 333 Baum Folder, 25 x 38 with Suction Pile Feed, Completely rebuilt.
- Wright Multiple Head Drill, Reconditioned.
- 28" Rosback Rotary Perforator. New machine. Tremendous discount.
- Rosback 10-staple Gang Stitcher.
- 14½ x 22 C. & P. Automatic Unit.
- 12 x 18 Rice Unit—3 years old.
- 44" 20th Century Seybold Paper Cutter.

All above machinery has A.C. electrical equipment.

Complete sales and service facilities on all
F. P. ROSBACK
equipment.

**ECONOMY PRINTERS
PRODUCTS CO.**
609 SOUTH LA SALLE STREET, CHICAGO 5, ILL.

FOR SALE

"RADIANT" DECAL MFG. CO. offers Top Quality
CUSTOM OR STOCK DESIGNS
100% ALL LACQUER DECALS. Sold only to Printers
and Salesmen who are interested in earning
UNEQUALLED PROFITS . . . in the industry.

• BIG TRADE DISCOUNTS

Write for descriptive catalog and price lists.

RADIANT DECALCOMANIA CO.
56 H. W. Washington St., Chicago 2, ILL.

FOR SALE

28 x 41 THOMSON DIE CUTTER
MILLER SIMPLEX, 20 x 26
latest model, automatic oiling
STYLE C KELLY, 18 x 24
ERNEST PAYNE CORP.

82 Beekman St., N. Y. 38 BEekman 3-1791

"PRICED FOR QUICK SALE"

Two ATF Chiefs, 22½" x 29½", in perfect condition, running only top quality 4 color process work. Presses can be seen in operation or will submit press sheets for inspection. \$7900.00 each f.o.b. Detroit. Inquire direct to York Lithograph Co., 3114 Grand River Ave., Detroit 8, Michigan.

EQUIPMENT FOR SALE (continued)

**PATCHING
EYELETING
WIRING
STRINGING
FOR THE TRADE**

STANDARD TAG CO.
TAG MAKERS & STRINGERS
65 DUANE STREET NEW YORK 7, N. Y.
TELEPHONE WORTH 7-2250

20 MILLION BLANK SHIPPING
TAGS ALWAYS IN STOCK

**WEB DRYING
APPARATUS**

- ROTOGRAVURE
- WEB-OFFSET
- LETTERPRESS
- ANILINE

B. OFFEN & CO.

168 N. MICHIGAN AVE.
CHICAGO 1, ILLINOIS

RICHARDS' TOUGH TEMPER DIES

RICHARDS' EXPERIENCE PAYS OFF
Let us help you sell Die-Cut Printing
Ask for Goose Book full of ideas
J. A. RICHARDS CO., Kalamazoo, Mich.

EQUIPMENT FOR SALE (continued)

FOR SALE

56" 2/0 S. C. Miehle—Pile Feeder, ext. del.
56" 1/0 2-color Miehle with feeder and ext. del.
70" 6/0 2-color Miehle with Cross feeder and ext. del.
62" 4/0 S.C. Miehle, pile feeder, ext. del.
No. 4-3 Miehle Swingback Unit, bed 30" x 42"
25" x 38" 2-color Miller Press
27" x 41" 4-track Miller Press
28" x 41" 4-track Miller C & C
No. 1 and No. 2 Kelly Presses
38"—44" Seybold Paper Cutters
3 Knife Seybold Trimmer
41" x 54" 2-color Potter Offset
Linotypes—Intertypes—Monotypes
NORTHERN MACHINE WORKS
(Tel. Market 7-3800)
323-29 No. Fourth St., Philadelphia 6, Pa.

**Amsco
Chases**

- ★ Electric-Welded
- ★ Square and True
- ★ Absolutely Guaranteed

SOLD BY ALL DEALERS

**AMERICAN STEEL
CHASE COMPANY**

31-31 Forty Eighth Ave., Long Island City, N.Y.

**THE DOYLE
INFRA-RED DRYER***

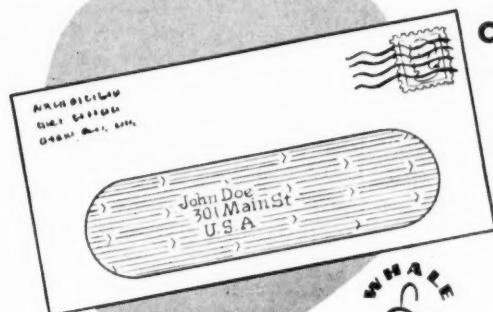
for all types of printing machinery

**THE DOYLE
VACUUM SHEET CLEANER***

Removes dirt, dust, lint and dry spray from paper while printing.

*Patented

J. E. Doyle Co., 1220 W. 6th St., Cleveland

checks get **ATTENTION!**

"Wonder who the check's from?" appearance of Whale surface design Safety Paper will get your customers' printed matter read! Why not take advantage of this attention-getting quality and use Whale Safety Paper for Merchandise Coupons, Special Offers, Renewal Blanks, Credit Cards, etc.?

Tub-sized, Air-dried Whale Safety Paper is available from leading Paper Merchants in eight colors and several sensitized Mill Brand surface designs. Special colors and designs in reasonable minimum quantities.

WHALE SAFETY PAPER CO., WAUPACA, WIS.

EQUIPMENT FOR SALE (Continued)

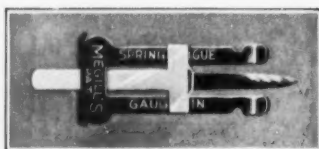
PROFESSIONAL PRODUCTION EQUIPMENT... pays its own way

Precision Model 44" Seybold, side steel tables, new machine warranty Baumforders, models 433 (25x38) 43 (17x22) and 23-N (14x20) late serials, cleanly maintained
LTG Harris 17x22, new 1949
MAC Webendorfer 17x22 offset
Miller TY 4 track Two Color
No. 4-4R Miehle unit No. 17621
Soldan Bronzer, new 1951
Miehle Horizontal H-1167
Miller Simplex, automatic oiling
Kluge 12x18 postwar unit

**TYPE & PRESS
of Illinois Inc.**
3312 North Ravenswood
CHICAGO 13

Insist on Megill's

Remember. Only Megill Makes
Spring Tongue® Gauge Pins
MEGILL'S PATENT



\$1.80 doz. with extra Tongues

Sold by Printers Supply Dealers.

THE
EDWARD L. MEGILL CO.
The Pioneer in 1870
763 ATLANTIC AV., BROOKLYN 38, N.Y.



Magnifiers

Photo Engravers
Photographers
Lithographers
Printers

#10
9 Power
\$850

#20 12 Power.. \$10.00

Has very flat field and great covering power

THE DOUTHITT CORP.

680 E. Fort St.

Detroit 26, Mich.

NOW REPLACING Cross Feeders with new Elless Stream Feeders. Will sacrifice Cross Feeders for 43"x56" No. 2/0 Miehle; 46"x62" No. 4/0 Miehle; 51"x74" No. 7/0 Miehle. Available at once. Box M-93, THE INLAND PRINTER, 309 W. Jackson Blvd., Chicago 6, Ill.

EQUIPMENT FOR SALE (Continued)

AN EXTENSIVE LINE of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kansas.

HELP WANTED

MEN WANTED — POSITIONS OPEN

Production Executive
Experienced production manager
Offset—letterpress—Age 35-45 SOUTH \$10,000
Production Planner—Litho—will work into assistant manager NEW ENGLAND OPEN
Production Man—
offset—letterpress MIDWEST \$6,500-7,500
Estimator—Litho MIDWEST to 7,500
Foreman—Litho
Camera & Platemaking MIDWEST to 10,000
Foreman—
Composing Room EAST or MIDWEST \$6,500
Foreman—Pressroom—
Duplex Tubular Rotary EAST \$5,000-7,500
Artist—Finishing MIDWEST \$4,000-5,000
Salesman—Printing & Litho MIDWEST \$6,000-8,000

GRAPHIC ARTS EMPLOYMENT SERVICE

Helen M. Winters, Mgr.
Dept. 1D-3, 307 E. 4th Street, Cincinnati 2, Ohio
List Your Confidential Application With Us

TWO SALESMEN—to sell well known line of PLATEN PRESSES in South and Southwest for aggressive well established firm, outstanding product, visual demonstrations. We are interested in hearing only from successful, responsible, confident men with previous capital goods SALES experience in printing or allied machinery. Salary first three months while in training, later commission basis with small expense reimbursement. Abundance of leads furnished. Good references and proven record essential. Lots of travel involved, single men or married men without children preferred. Our men earn from \$10,000 to \$18,000 per year. To arrange for an interview please furnish resume giving complete facts, incl. age, education, family status, business history and references. All replies strictly confidential. Box M-92, THE INLAND PRINTER.

IMPRINTING SERVICE

**WORLD'S LARGEST
IMPRINTERS
McKENZIE
SERVICE, INC.**
NEW YORK, N. Y.

INSTRUCTIONS

Linotype-Intertype Instruction
Ohio Linotype School
Logan, Ohio

MOTOR AND CONTROL EQUIPMENT

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 3405 W. 47th Street, Chicago 32, Illinois.

POSITIONS WANTED

COLLEGE GRADUATE in Printing Management wants position with offset-letterpress plant as supt. or prod. manager. Managed small offset-letterpress shop 5 yrs. Experienced in production, management, sales. Age 33. Prefer midwest. Box M-91, INLAND PRINTER.

SEASONED EXECUTIVE, excellent background in production, estimating and sales, seeks opportunity now lacking in present job. Salary \$8,000-10,000. Write Box M-90, INLAND PRINTER.

PRINTING PLATES

ATTENTION, PRINTERS!
write today for

FREE SAMPLE KIT ON



Kit

Contains

Numerous sample jobs and valuable information showing why it pays to use wax rule plates on certain jobs. Write for your kit today. Each plate we make is clean, durable, with perfectly joined rules and fully guaranteed.

Nation-wide service
"Our Fiftieth Anniversary"

Dixie
ELECTROTYPE CO., INC.
NASHVILLE 2, TENNESSEE

Ti·Pi

Print better — save money with hand-cut plastic and rubber printing plates. Write for samples. Ti-Pi, 1000 Broadway, Kansas City, Mo.

STATIC SPRAY



STITCHING WIRE

SPECIFY PRENTISS Stitching Wire—Over 93 years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.

TYPE FOUNDERS

**HEADQUARTERS FOR
CENTAUR**
...and many other fine, useful types.
Send for prices and specimens of all M & H Foundry Types.
MACKENZIE & HARRIS, INC.
659 FOLSOM STREET, SAN FRANCISCO 7, CALIFORNIA

Advertisers' Index

Accurate Steel Rule Die Manufacturers	5
Aigner Indexes	111
American Carbon Paper Mfg. Co.	108
American Evatype Corp.	106
American Roller Co.	99
American Steel Chase Company	109
American Type Founders	15, 16
Baum, Russell Ernest, Inc.	106
Blatchford, E. W., Co.	90
Cantine, Martin, Company	24
Carb-N-Set Business Forms	108
Challenge Machinery Company	103
Cheshire Mailing Machines, Inc.	107
Cobb Shinn	111
Consolidated Water Power & Paper Co.	27
Cottrell, C. B., & Sons Company	87
Counter & Control Corporation	81
Craftsmen Machinery Co.	92
Cromwell Paper Co.	Inside Back Cover
Davidson Corporation	93
Dayton Rubber Company	8, 9
Dennison Manufacturing Co.	89
Dexter Folder Company	103, 105
Dixie Electrotape Co., Inc.	110
Douthitt Corporation	110
Doyle, J. E., Co.	109
Dura-Decal, Inc.	105
Dutro, Orville, & Son, Inc.	108
Eastern Corporation	101
Economy Printers Products Co.	109
Econo Products, Inc.	69
Engdahl Bindery	108
Fox River Paper Corp.	6, 7
Gaetjens, Berger & Wirth, Inc.	104
Gegenheimer, William, Co.	26
General Electric Company	12, 13
Gilbert Paper Company	86
Graphic Arts Corporation of Ohio	104
Graphic Arts Employment Service	110
Hamilton Tool Company	79
Hammermill Paper Company	85
Harris-Seybold Company	91
Heidelberg Automatic Presses	29
Hobbs Manufacturing Co.	103
Howard Paper Mills, Inc.	
Aetna Paper Company Division	28
Hudson-Sharp Machine Co.	98
Interchemical Corporation	20, 21
International Paper Company	83
Intertype Corporation	Outside Back Cover
Jahn & Ollier Engraving Co.	111
Kimberly-Clark Corporation	18, 19
Kleen-Stik Products, Inc.	71
Lawson, E. P., Co.	25
Linatope Products Co.	107
Ludlow Typograph Company	1
Mackenzie & Harris, Inc.	110
Magnacraft Mfg. Co.	72
McKenzie Service, Inc.	110
McLaurin-Jones Company	77
Read Corporation	2
Magill, Edward L., Co.	110
Mendes, J. Curry, Corporation	96
Mergenthaler Linotype Co.	93, Inside Front Cover
Mid-States Gummed Paper Company	106
Miehle Printing Press and Manufacturing Company	100
Miller Printing Machinery Co.	94
Minnesota Mining & Mfg. Co.	97
National Lead Company	90
Nenah Paper Company	4
Nekoosa-Edwards Paper Co.	75
Northern Machine Works	109
Offen, B., & Co.	109
Oxford Paper Company	31
Payne, Ernest, Corporation	109
Primey-Bowes, Inc.	102
Printing Machinery Company	78
Process Color Plate Company	14
Radiant Decalcomania Co.	109
Rapid Roller Co.	67
Rathbun & Bird Company, Inc.	108
Richards, J. A., Co.	105, 109
Rising Paper Company	22
St. Regis Sales Corporation	10, 11
Simonds Saw & Steel Co.	95
Sinclair & Valentine Co.	63
Standard Tag Company	109
Statikil	110
Staudt, E. G., Manufacturing Co., Inc.	30
Ti-Pi Company	110
Turner Printing Machinery, Inc.	23
Type & Press of Illinois, Inc.	110
Vandercook & Sons, Inc.	17
Wesol Manufacturing Company	108
Western Gear Works	108
Wetter Numbering Machine Co.	107
Whale Safety Paper Company	109
York Lithograph Company	109

You hear it everywhere...

"It's got to be GOOD...
send it to J&O*"

* QUALITY CONTROLLED
Letterpress and Offset

Jahn & Ollier
Engraving Co.

817 W. WASHINGTON BLVD.

CHICAGO

MONROE 6-7080



STOCK CUTS and STOCK PHOTOS

A THOUSAND AND ONE IDEAS AT YOUR
FINGERTIPS. THE PRINTER WITH IDEAS
SERVES THE CUSTOMER BEST.

The customer well-comes the Printer with IDEAS. Get Catalog I from COBB SHINN today. This 64 page, plastic bound, size 9x12 catalog will help you to serve your customers better.

THIS SERVICE
IS VERSATILE



HERE'S WHY

1. Stock Cuts
2. Stock Photos
3. Reproduction Privilege for Offset (R-14 Form)
4. Photocopy Service
5. Special Plates.



ORDERS COME EASY FOR THE PRINTER WITH
IDEAS. CATALOG I IS FREE.

WRITE NOW!

COBB SHINN

721 Union Street
Indianapolis 25, Ind.

Most Everyone Is Using 'Em!



Salesmen. Trainees. Clerks.

It's Easy To Get Your Share
Of This Profitable Index
Business!

You may not know it but, every day, more users and originators of loose leaf materials are demanding their material be indexed. It's because Indexes make finding, filing, so fast and easy, save so much time; increase sales. And, We'll help you get this business.

Free Aids To Help You Sell

Just take advantage of our free selling aids. Everything you need, to help you sell and to educate your prospect to the use of made-to-order Indexes, is yours for the asking. Indexing Jobs are real profit makers. Go after your share.

Write Dept. R For Free Details!

AIGNER INDEXES

97 Reade St., New York 13, N. Y.
426 So. Clinton St. Chicago 7, Ill.

THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Somebody is finally going to do something about the inadequate manpower in the graphic arts industry. The Education Council of the Graphic Arts Industry, Inc., is now conducting a membership campaign among printers throughout the country. Heading the drive is Harry A. Porter, Harris-Seybold Company vice-president, who stressed that the campaign is based on the Council's initiation of projects designed to provide an adequate supply of well-trained manpower for the graphic arts industry in future years.

"Finding enough trained men is one of the country's biggest problems," said Mr. Porter. "Recent surveys indicate a wide-spread shortage of skilled manpower, emphasized in many areas by the relatively high average age of craftsmen. Council membership will assist the industry generally in solving this problem, and will enable individual printers to keep abreast of action they should take to develop more skilled manpower."

Elmer G. Voigt, Council president and vice-chairman of the board of Western Printing and Lithographing Company, believes that the industry does not need to be faced with any skilled manpower shortage in the years ahead if printing management will actively support the Council's program.

"Our efforts to bring to the attention of management the importance of participating in the development of the program is meeting with success," he said. "There is every assurance that we will achieve our goal of a broad base of membership among printers in local areas, in addition to local and national printing trade groups now supporting the Council."

Available from Council headquarters at 719 Fifteenth St., N.W., Washington 5, D.C., is a folder describing the Council's ten-point program for promoting graphic arts industry education. The program includes planning against manpower shortages by encouraging local surveys of manpower needs; recruitment methods for attracting the most desirable personnel; proper placement through screening and aptitude testing; aiding in the improvement of school and on-the-job training; participating in the program for training graphic arts teachers; sponsoring and supporting the work of professional graphic arts teacher organizations; consumer education to develop a better understanding of the industry; stimulating the setting up and development of local industry-education advisory committees; conducting special studies as a basis for sound educational planning; and bringing together all graphic arts groups for effective use of educational facilities, materials and programs.

★ The town of Chorog in the Pamir mountains of Russia claims to own the only linotype machine which was carried by porters over mountain passes, sometimes as high as 16,000 feet and through raging snow storms. It took three months to transport the machine, a Russian linotype model N-4, to Chorog, where it is used for setting type for the local *Badachshan Surch*. Considering what goes into Russian papers, we wonder if it was worth the effort.

★ The American and English printing industry is not as severely controlled as that of Switzerland where the law re-

quires printers to set their own type instead of having it set by a trade composition house. Every apprentice has to pass an entrance examination, another in mid-apprenticeship, and a final one before he can become a journeyman. Consequently, Swiss printers enjoy tremendous prestige. In addition, the ordinary citizen in Switzerland learns much about the history of lettering and type during his public school education.

★ We have always thought it was a darned shame but come May 11 seven years will have passed since Frederick W. Goudy died, and still no permanent memorial marks the place in Old Towne Cemetery in Newburgh, New York, where he lies at rest with his wife, Bertha. There is a small marker (see page 33 of this issue of *THE INLAND PRINTER*), and a pair of feathery-leaved pin oaks planted there by the Goudy Wildlife Club of Newburgh two years ago. At that time an Albert Schiller design for a bronze memorial plaque was unveiled. This project has never been completed.

On March 8, Goudy's birthday anniversary, Newburgh friends of the Goudys and graphic artisans in other parts of the country launched a drive for sufficient funds to make the plaque become a reality. Prompt contributions are needed because the committee hopes the memorial can be completed in time for dedicating it on May 11.

Mrs. Russell Kohl, executive director of the Wildlife Club's Goudy Memorial Fund, indicated that small donations from many sources are preferred rather than large ones from a few. She wrote *THE INLAND PRINTER* that every giver will receive a replica of Goudy's craftsmanship. She herself is offering for sale to promote the fund an original manuscript of Goudy's "Evening at Deepdene," which was given to her by Mrs. Goudy in the late 1920s.

Old Towne Cemetery is part of the Glebe Patent which runs back to 1719. Buried there are statesmen, generals and other prominent persons. Wrote Mrs. Kohl:

"Overlooking the Hudson River, which flows past Deepdene, the cemetery is a most fitting resting place for two individuals who contributed so much to the history and culture of the Hudson Valley as well as to the progress of the graphic arts. Perhaps it is too much to hope that support for the Goudy memorial will be prompt enough to complete the plaque project by May 11. But that would be the most appropriate time for honoring Fred and Bertha Goudy, whose lives still speak to all who knew them, or to those who, not having known them personally, admire and respect them for their lasting gifts to the graphic arts."

Contributions to the Goudy memorial fund may be sent to Miss Ruth Dickey, treasurer, Goudy Memorial Fund, Newburgh Savings Bank, Newburgh, New York.

★ If you smoke an average of 20 cigarettes daily and are worried about lung cancer, why not quit worrying about possible ailments you may get and consider how much paper you will save by cutting out cigarettes altogether. In 20 years' time you will have saved 141 square yards of paper, and if you cut them into one inch strips they'd get you all tangled up in a horrible mess from here to there.



Good Make-Ready gets -- Good Results!



Good make-ready is easier and printing quality increases with Cromwell Special Prepared Tympan. It's smooth, always even. Has uniform texture. Gives you clean, sharp impressions with less work. You get a tight, strong packing that's tough—extra hard—with absolute resistance to oil and atmospheric changes. Cromwell Tympan is *unconditionally guaranteed*. You can depend on it.

*for good PRINTING make-ready
don't say "Tympan" say ...
CROMWELL!*

CROMWELL

PAPER COMPANY

4801-39 South Whipple St.
Chicago 32, Illinois



send this coupon now for free samples

Cromwell Paper Company
4801 South Whipple Street
Chicago 32, Illinois

Send working samples of Cromwell Special Tympan to me without charge or obligation.

Name

Firm Address

City Zone State

Press Make Top Sheet Size

(check)—Square Cut ☐

Clipped, scored ☐



Your operator need not be a WEIGHT LIFTER

Handling heavy magazines is hard work—and it's inefficient, too. You can eliminate operator fatigue and production losses if your Intertype machines are equipped with VISILITE® magazines.

Not only are Visilite magazines 61% lighter than brass magazines, but their transparent Plexiglas top plate makes possible an instant, at-a-glance check of matrices in the magazine.

This permits a visible inventory of mats channel by channel. These modern magazines are usable with your present Intertype brass or aluminum magazines on any Intertype® machine.

For greater efficiency, specify Intertype lightweight Visilite magazines for your new machines and for replacements of old magazines in your plant.

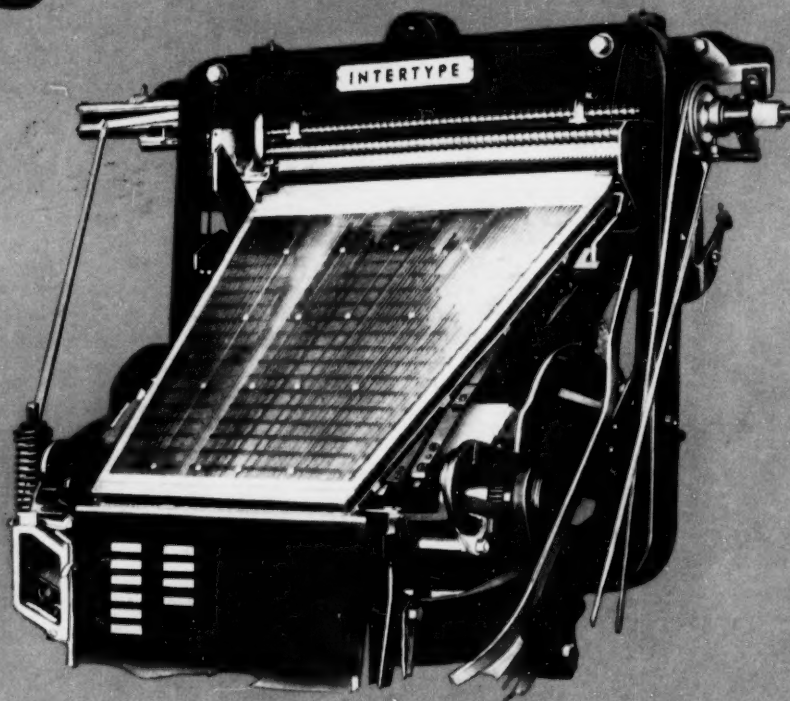
LOOK TO PROGRESSIVE INTERTYPE

Text set in Cornell Bold

INTERTYPE VISILITE MAGAZINE

61% LIGHTER THAN BRASS

Visilite full length—22 lbs.
All-aluminum full length—33 lbs.
All-brass full length—57 lbs.



INTERTYPE CORPORATION, 360 Furman Street, Brooklyn 1, N. Y.
Chicago, San Francisco, Los Angeles, New Orleans, Boston
In Canada: Toronto Type Foundry Co. Ltd., Toronto, Montreal, Winnipeg, Vancouver, Halifax